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illustration by Genevieve Simms

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UNIPAGE



Tabia Hawthorne
Musician/Youth Public Representative
National Black Coalition of Canada (NBCC)

AND YOU
ARE...?

What do you do at the NBCC?
In the middleman between generations,
with a lot that they can show the
elders of the community, and the elders
have a wealth of knowledge. Also I'm
working on setting up a MySpace site for
the NBCC. We're working on getting
anyone on the same page and trying to
make the NBCC Y2K friendly.

February is Black History Month. What
does that mean to you and the NBCC?
It means a lot. It's acknowledgment of my
identity and my history... it's a fundamental
sense of identity, acknowledgment of the
past and a celebration of the future.

It's also easy to feel like a minority some
times. It's not New York here, so there are

no little cities. It's a time where it's important to go out and promote multiculturalism
and to promote people's cultures and histories
that are all very interesting.

You're a musician too. What do you play?

I play the bass guitar and the drums, for
about 9 years. When I was young I started
going to music school, I think my inspiration
was Prince or something. Finally, my
dad gave in and he bought me a set of
drums, which was 12. I want to play hardcore rock 'n' roll. The bass I played for
almost 10 years. I went to the Zion School
of Music in a storage space facility. One of
my first drum teachers was Tito Puiz, he
had played with greats like Santana and

was one of my first teachers.

Do you have a favorite song at the moment?

Basically any song by Belle & Sebastian or
The Slits. When you listen to the music, it's
very good therapy on how it all comes
together, with the sound and the lyrics. Also
anything by Nina Simone, she was so skilled
and lived her music too. I admire musicians
that live through their pain—Elliott Smith,
Nina Simone, Cat Power. I like that they're
not perfect cookie-cutter of functional musicians.

JEFFREY GREENIAUS

SEE
magazine

issue # 690 February 15-21, 2007

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THU

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The Weekly Kokanee Comedy Battle

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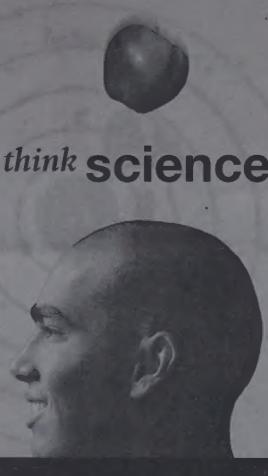
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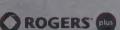
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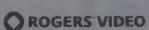
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Millwoods Main Street Mall
6558 – 28 Ave. (by Tim Horton's)
440-2812

6839 – 89 St. (Kingsway Rd.)
465-5271

SOUTH

6031 Gateway Blvd.
438-2355

5128 – 51 Ave.

438-5114

Southgate Centre

434-5620

Southgate Centre

439-8885

South Edmonton Common

448-5812

3120 Parsons Rd.

702-6001

Hub Mall

9004 – 112 St.

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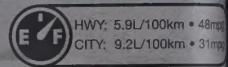


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JEFFREY GREENBAUM

TURDAY, FEB 10 Hilary Stanton of Edmonton Vocal Minority (a LesBiTransGay choir group) sings at *Carnival!* at the Hellenic Hall.

WIDE LOAD

BY COUNCILLOR ED GIBBONS IS STUBBORNLY OPPOSING A "wide load" that would see part of 112th Ave narrowed from

times to two. The plan was devised in 2005 with the help of American "guru" Dan Burden—a smart man with a silly job

staging a neighbourhood design panel held to discuss

improving, what else, walkability.

Now, concerns are being raised that 112th Ave is a

"commuter street, and narrowing it could cause traffic

ups (although a trial lane closure in September was con-

sidered with no problem).

Ave, between Wayne Gretzky Dr and 50th St, the area

to be narrowed, should be a pleasant little neighbour-

hood. It's only as wide as it is to accommodate our city's

voracious auto addiction. Trim that sucker down and throw in

some big sidewalks.

After all, fat roads lead to fat people.

WHILE WE'RE TALKING

DADS...

ED HARPER SURE DOES LIKE TO HANG OUT IN THE MIDDLE OF THE ROAD, OR TO LOOK LIKE HE IS. Sadly for him, it looks like he's about to get creamed from both directions.

Monday Parliament passed a non-binding Liberal motion calling on the feds to stick to Kyoto targets. But Harper showed up for the vote. Now that the political scene has gone so green, maybe the guy's a little scared to swing too far one way or the other?

Another Kyoto news: Premier Ed Stelmach said last week,

"You want to reduce [greenhouse gases] back to 1990 levels? How do you do it without destroying the economy?"

Maybe we should be asking, "You want to grow the economy? How do you do it without destroying the environment?"

The next day, Environment Minister John Baird responded to Liberal Environment Critic David McGuinty's suggestion that we begin charging a carbon tax on polluters. "We don't sit around the cabinet table dreaming up ways to increase taxes," Baird said.

Good for you. But perhaps the Tories should consider that evaluating the best interests of taxpayers and industry strictly in terms of the bottom line may no longer be the best arbiter for political decision-makers—especially if we want to keep Greater Vancouver above sea level.

NON-ELECTION ELECTION ADS

YOU'VE NOTICED, NO DOUBT, THAT THE FEDERAL TORIES HAVE taken the unusual step of buying lotsa ads attacking Liberal leader Stephane Dion, despite the fact that no election has been called. Perhaps when you're running the "we change our minds on global warming; we'll fix it later" play, the best defense is a good offense.

But what about those ads from the Canadian Renewable Fuels Association? The ones that feature a "reporter" asking people whether they know about Prime Minister Harper's campaign promise to shoot for a 5 per cent renewable fuels target.

The CRFA—which includes, amongst its members, international megacorps Archer Daniels Midland and Monsanto—is certainly welcome to try to convince Canadians that biofuels can help protect the environment. (Whether they can do so cost effectively and rationally is another question—if you burn your food, what are you gonna eat?)

But the ads, which feature clips of Harper and once-and-future Tory candidate Peter Kent, prompt another question: When is an ad an ad, and when is it a backhanded contribution to a political party?

ETS PRONGERED

TWO KEY MEN IN THE CITY'S ADMINISTRATION HAVE recently resigned. Edmonton transportation general manager Rick Ducharme and planning general manager Larry Benowski will both be gone by summer.

The departure of Ducharme is a disappointment. The 58-year-old engineer was known for his run-ins with municipal politicians and a dry, no-nonsense practicality. Now, citing family issues, he is leaving Edmonton after only four months. There were no rumblings of trouble before the announcement, and his bluntness was considered refreshing by some councillors.

It's a missed opportunity all around. ETS is again headless, and it'll be at least a year before Ducharme's replacement has any kind of authority and knowledge on our transportation issues.

Was it something we said?



URGE THE HARPER GOVERNMENT TO DO THE RIGHT THING."

- Al Gore, last Monday, encouraging Canadians to honour the Kyoto accord, and refuting notions that he supports the Conservative Party's climate change policies.

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Perserving our modern buildings

EDMONTON ISN'T KNOWN FOR IT'S
urban charm.

This is a young city, without the older avenues and centuries old neighbourhoods of Montreal and Toronto. We do, however, have good examples of the International or Modern style, such as the old Imperial Bank of Canada building on Jasper Avenue and 99th Street, now the World Trade Centre.

While Edmonton had done a questionable job of protecting its older architecture (old post office and court house, anyone?), the city's heritage department has recently begun a special project aimed at protecting modern buildings. The plan began as a reaction to the issuing of demolition permits for funky new buildings not covered under current heritage rules. Edmonton received \$45,000 from Alberta Historical Resources Foundation, which the city matched for a total \$90,000 for the modern heritage project.

Heritage buildings add character, aesthetic variety, and a sense of history to our city. By setting aside these buildings now, the city can pick the best examples and avoid costly legal fights with developers down the road.

But property owners can—and often do—fight heritage designations, and one person's tasteeful modernizing project is another's short-sighted bastardization of a non-environmental architectural resource.

MODERN HERITAGE?

The first hurdle is convincing property owners and residents that heritage is important, especially in relation to modern buildings, says heritage planner David Holdsworth.

"We already went through this whole cycle of demolishing everything in the 1980s. People around at that time remember those buildings being built. They were thinking, 'Oh well, these are a dime a dozen.' Now, we lament the loss," he says.

He points to the possible remodel of the old Bank of Montreal building at Jasper Avenue and 101 Street as an example of Edmonton's short

gatedness.

"If they had the patience to wait 10 or 20 years time, people will realize this is a great building. But if they just sort of jazz up the outside for the times, they are going to be getting the exact same thing in 20 years time and it'll be a perpetual cycle."

Marianne Fedori, a member of the city's Historic Resources Panel, an advisory committee that researches possible heritage buildings, welcomes the modern inventory as a chance to establish heritage values in developer-driven market.

"We have a limited number of heritage resources and it's important for us to realize that now. If we don't care to value what little is left, there really going to be nothing," says Fedori.

A few modern buildings are listed as historical resources. The Hyndman house, a cubic home with a recessed front door and flat roof was built in West Glenora in 1946. The owners, the Hyndman family,

requested the historical designation. The old Imperial Bank building is also on the list.

LEGAL FIGHTS

Local architects and the review panel pushed for a historical designation on the Central Pentecostal Tabernacle Church, the pyramid-shaped building designed by Peter Hemingway. The move was blocked because the owners, GDC Investments, refused it. The land is zoned for condos, meaning in order to go through with a heritage designation, the city would have to buy the land as if the condos were built. The general manager of the planning department, Larry Benowski, has repeatedly shut down attempts to designate the funky house of worship as a heritage building.

"Being blunt about it, the one thing that I do is strongly protect individual property rights. That's what sets us apart as a democratic country—you can own property," Benowski says. Purchasing buildings is not the best use of the city's scarce resources, he adds.

AGE HAS ADVANTAGES

Which makes finding owners who are willing to work with the city an even more important part of preserving the city's heritage. Some, like Gord Johnson and Raine Dowell, actually seek out heritage homes. They own the youngest building designated by the city as historically significant. The home at 81 Avenue and 135 Street was built in 1966 by architect James Wensley and feels "well loved," says Johnson. They bought the dwelling for its character and quality, as opposed to the newer, impersonal, assembly-line homes. People are often intimidated by older homes and the maintenance required, Johnson says, but the craftsmanship and good design often exceed that of contemporary homes.

The city provides funding for restorations or maintenance, with a \$700,000 budget for the entire city. Generally, only the exterior must stay in the original form. Bathrooms and kitchens can be regularly remodeled.

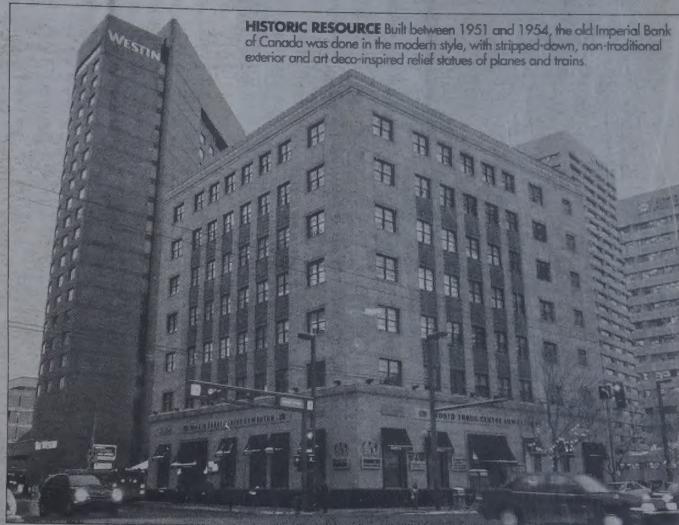
"If the owner is concerned about having to live in a museum, that's not the case," says principal heritage planner Robert Geldart.

Holdsworth urges residents to come forward with unique properties, whether they are commercial buildings or residential homes. "Good design comes out no matter what the style, so if people see something that they think is brilliant, then they should call it in."

ANGELA BRUNSHOT

MODERN STYLE

- In vogue during the '40s and '50s
- Stripped down exteriors
- No historical references to other styles
- Recessed entrances
- Blank roofs
- Stills
- Large amounts of glass
- Sense of "lightness"



HISTORIC RESOURCE Built between 1951 and 1954, the old Imperial Bank of Canada was done in the modern style, with stripped-down, non-traditional exterior and art deco-inspired relief statues of planes and trains.



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Our self-loathing cities Edmonton must defy "rurban" occupiers

EDMONTON IS THE MOST POLITICALLY SCREWED major city in Canada.

Underrepresented in Canada's Parliament and the Alberta Legislature, our voices are not taken seriously at either level. Ron Ambrose, our sole federal minister (whom we share with our small town and rural neighbours), has been demoted. At the same time, our only provincial minister, Dave Hancock, gets roasted by caucus colleagues as a renegade for acting like a real Health minister and advocating a province-wide smoking ban.

Adding injury to injury, the most recent provincial redistribution erased an Edmonton seat, while the last federal boundary changes made five of our eight ridings mixed rural-suburban-urban entities, forcing together communities with divergent political and economic interests and further diluting the city of Edmonton's political representation.

The Conference Board of Canada

Leech municipalities like Sherwood Park continue to choke Edmonton and frustrate its legitimate aspirations for regional fairness.

released a report February 6 called *Mission Possible: Successful Canadian Cities* (available on their website). It calls for greater political autonomy for the biggest engines of economic growth in this country, Edmonton and Canada's other major cities. Greater autonomy means enhanced revenue-raising capabilities and a larger share of tax revenue overall.

Currently, municipal governments control only 12 per cent of tax revenues, while shouldering increasing burdens—offloaded by senior levels of government—like

housing and even health care. Federal and provincial budget surpluses are produced in no small part by this increasing disparity between means and responsibility.

SUBSIDIENT TO SUBURBS

I agree with the Conference Board report's conclusions, but I don't see them being adopted by the province

COMMENT EXILE

or by Ottawa anytime soon, in particular under the Conservatives. The report's principal assertion, that strong, vibrant cities are good not just for their own residents but for surrounding regions and beyond, is undeniable.

However, the Alberta and federal Tories owe a disproportionate electoral debt not just to rural voters, but to the militantly conservative and

the

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A non-capital idea

Death penalty demeans all of us

MAY BE THE MOST COMMONLY heard refrain from the lips of parents of the pre-school set: "If (Individual's name) is a person, and we don't treat people that way."

While that phrase is often used to cover behavioural missteps as minor as breaches of etiquette, it expresses a universal rule that holds water and greater meaning as the scale of the transgression grows, demanding the administration of increasing levels of discipline. But is there a finite point to the rule's application, a point beyond which it can longer apply and the disciplinary muscle must break the rule itself?

I have not been following the trial of Robert Pickton very closely; same goes for that of Joseph Laboucan and Michael Briscoe. That's not to say that I haven't been keeping tabs, I just don't read every ghoulish detail every day. Sometimes I think maybe I ought to, but I don't. Until the verdicts come in, charges against these men are only allegations.

But the headlines are piling up, and the evidence against Pickton on

CRAIG ELLIOT SLO-BLOG

the one hand, and Laboucan and Briscoe on the other, is not just overwhelming in the sense that their convictions seem likely, but OVERWHELMING in the sense that, to read even one day's account of their trials is to be truly sickened and revolted.

DON'T GIVE IN

Should it be any surprise that there is a renewed interest in bringing back capital punishment? Gruesome, heinous crimes have a way of triggering such feelings, and who could blame anyone for feeling them? These cases seem to undermine the argument that capital punishment is too uncivilized a reaction for supposedly civilized societies. What was so civilized about these acts that would entitle their perpetrators to such a defence? And what civilized person would be willing to

make it on their behalf? If we were to eliminate these people and then incinerate their remains for superstition's sake, even, what would society have lost?

A queasy feeling accompanies arguing against capital punishment, when the details of the crime are so well-publicized and horrific. In the case of Nina Courteaupe's tormentors/assassins, we are talking about people who wanted to kill a person for their own entertainment, so they chose a victim at random, premeditated their crime and goaded others into participating. They beat her and sexually assaulted her, ensuring that the last moments of her life were filled to overflowing with pain, misery, and fear before crushing her skull and otherwise disfiguring her. Simple math may not apply here, but if you multiply that by fifty, you've got Robert Pickton. Ooops. Forgot to say "allegedly."

There is a great temptation to give in to the darkest, ugliest side of human nature when confronted with individuals who have already done so. After all, what could we

possibly owe people like this? Three squares and a roof over their heads? Mercy? It's difficult to imagine that they could ever be rehabilitated or find redemption, so it's easy to resent the idea of scumbags getting to stay alive on the taxpayers' dime.

WALKING AS WE'RE TALKING

Those who argue in favour of the death penalty make like it's the ultimate punishment to end someone's

sense of regret and the knowledge that no one could ever feel any amount of sympathy for their plight.

Dead is dead. Killing the killer doesn't return the victim, made whole and unsullied again, to the arms of their loved ones, nor could it soften the pain and anguish their loved ones feel. So then, what else is there? Closure? For whom? Prevention? Oh, stop it.

But perhaps, in circumstances like these especially, it's not what we owe the perpetrators, it's what we owe ourselves. It would be too easy to imagine them as something other than people. We could call them monsters, kill them off and be finished with them. But while they may have done monstrous things, they are not monsters. They are human beings and so we share something very basic with these individuals.

There are, of course, profound differences. We all imagine, at times, committing dark, awful acts, but how hard is it to keep ourselves from actually doing them? Maybe it's a fine line, but most of us, most of the time, manage to avoid crossing it. How? Why? Because we don't want to be like that. We want to be less not more, like the people who vie to debase our society and our world. It's not something we can accomplish by behaving like them.

TOM THE DANCING BUG PRESENTS:



Crisis In Africa!

ANGELINA, SEEN HERE IN DARFUR POINTING SOMETHING OUT, SIMILARLY WILL NOT DISCLOSE INFORMATION ABOUT ANY IMPENDING NUPTIALS, HEATING THIS MARRIAGE CRISIS TO A FULL BOIL.



ACTRESS MIA FARROW AIRED IN THE REGION, IN AN APPARENT ATTEMPT TO BRING THE WORLD'S ATTENTION TO "BRANGELINA'S" LACK OF WEDDING PLANS.

BUT IT WAS TO NO AVAIL. ONE CAN ONLY WONDER WHAT WOULD HAPPEN IF THE CRISIS EXPANDS TO INCLUDE THE COUPLE'S BABY PLANS.



We in the media have done our part to inform the world.

What can concerned Americans do?

Contact the United Nations and demand action. If the U.N. wasn't set up to prevent this type of celebrity marriage crisis, what was it set up to prevent?

BY RUBEN BOLLING

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CULTURE EDMONTON NEWS
THE ART MUSIC MOVIES FOOD FASHION
OPINIONS BOOKS ART EVENTS IDEAS

SEE
magazine

in print

CAPTAIN COPYRIGHT BATTLES EVIL-DOMING PLAGUERS

OWING TO EDMONTON'S CERTAIN STATUS on the periphery of literary culture in Canada, we never had, and never will have, the opportunity to see Captain Copyright come to town. Access Canada, a licensing agency established by Canadian publishers and creators, has axed the would-be superhero of artistic proprietorship long before his grand our province.

For those of you who had formerly evaded the controversy: Captain Copyright was a website set up by the agency intended for children in grades 1 through 6. It was to educate children on copyright laws in Canada, with recommendations for classroom activities. For instance, boingboing.com quotes the following from Captain Copyright's now-defunct website:

"Activity Two seeks to build respect for the copyright symbol by asking the grade one students to role play by seeking copyright permission and to sell their copyright work. Activity Three asks the students to picture a

RE:READING

JAY SMITH

world without copyright and to discuss whether their favourite book or song would still be created. Activity Six celebrates creativity by having the class create a group book with an additional page for the copyright notice. Activity Seven envisions grade one students creating their own copyright permission form."

Evidently fearing a generation of even more internet-savvy kids—y'know, like those tweens who illegally download music without remorse, except an order of magnitude worse—Access Canada would have the litt'luns brainwashed from age five to respect the sanctity of intellectual property.

Nowhere in the lesson plans was there information about Creative Commons—www.creativecommons.org—that encour-

ages users (versus owners) of information to "share, reuse, and remix—legally." The legally-sound alternative to traditional copyright acknowledges the mishmash of culture that the internet enables: it allows creators to share certain aspects of copyright (like copying or distributing, or even earning money from someone else's work) while retaining others (such as recognition of authorship).

So mourn Captain Copyright's decisive death by checking out the Creative Commons website for a plethora of art that is not restricted by copyright.

LITERATURE FOR LONELY HEARTS

HAS VALENTINE'S DAY AGAIN TORPEDOED your hopes for love? Well, today is the day to fill your empty heart with discounted chocolates from Shopper's and then consider a new career: writing romance novels.

Last year, we reported on Harlequin's introduction of the Harlequin Everlasting Love series, whose only structural demands were that the novel follow the progress of a

couple's love over a lifetime. We noted that the classic of Canadian literature, Margaret Laurence's *The Diviners*, even fit the parameters.

Well, get your love-for-saken-and-cheap-chocolate-dosed self back to Shopper's to pick up the first novels of this series, *Dancing on Sunday Afternoons* by Linda Cardilli and *Fall from Grace* by Kristi Gold. Both books are also available from Harlequin's website for the low, low price of \$4.20.

Prescription: read these books and restore your faith in humanity. At least the happy-love-dovey side of humanity. (With ecological disaster around the corner, you can't

expect one Canadian publisher to cure all what ails you.)

Then, you head down to the Captain Branch of the Edmonton Public Library's partake in the Romance Writers of Edmonton meeting. The group is, as its name suggests, a support and discussion group for those Edmontonians involved in writing romance. Monthly meetings take place on Thursdays at 7 pm.

If that's not quite your cup of tea, consider heading over to the university. It's offshoot to your Steven Galloway read if that's a familiar name to you, it's because Galloway's most recent novel, *Ascension*, was nominated for the Ethel Wilson Fiction Prize and was serialised on CBC's *Books & Covers*. The reading is at 3:30 pm in Humanities Centre, room HC-13.

Another facitord for the economically depressed: signed editions of books are worth more than unsigned editions. So buy *Ascension* along with you.

Hints? Tips? Ideas?
reading@see.great.ca

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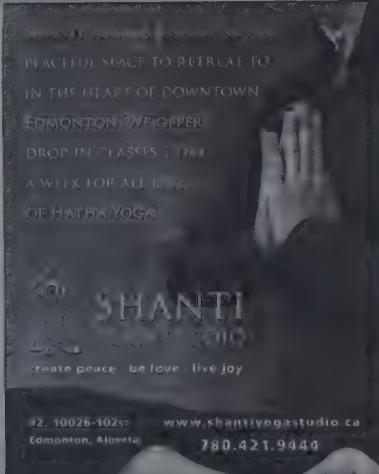
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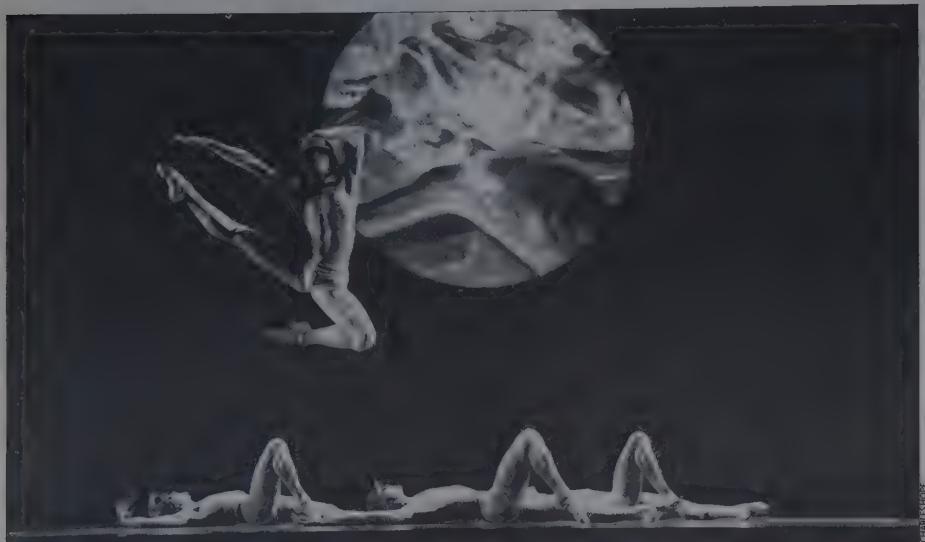
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on stage



poem about war, and "If I Had a Heart, I'd Cry". The themes are easy and a lot of people had a bit of trepidation wondering if this was going to be a really depressing piece," explains Grande-Maitre, "then I look at the whole process, the joy we had working together, the great excitement at working with the dancers. She's a great lover of athleticism and dance, so the whole thing put together, at every level probably the most important event of my career, and there won't be many like that after this."

Fusing the poetry of Mitchell's lyrics with the projected artwork and dancing bodies in a symbiotic fashion proved to be a stimulating challenge for the choreographer.

"Joni talked a lot about world dance and how sometimes dance doesn't need words... we knew it was going to be a lot of lyrics and a lot of imagery above the dance, there was going to be a lot of information coming in the intellect and mind. The visual arts, what they do is hit you right in the nervous system, and then it will wake up to your intellectual, organized place where you start rationalizing what it is, and what the reaction is that you have from a ballet, or this photo or this painting. Whereas with literature or lyrics, song they come through your mind and then you react emotionally, you're singing about a guy picked up the newspaper, and I literally choreograph that, it becomes highly redundant."

FRIDAY, FEB 9, 11 AM

Grande-Maitre is on his way to meet his parents for a celebratory brunch.

"There was a lot of ecstasy and the dancers certainly knew it, there was a catharsis," he says. "The previous night's performance I know that Joni was very pleased well because all these art forms together at the same time. She was the first time she sat with an audience to listen to her own work, an odd experience—but she did it very much."

"I think something very special happened last night, and for a premiere, that's the best you can hope for."

SALENA KITTERING

Joni's crusade

Joni Mitchell joins Alberta ballet for anti-war extravaganza

DANCING JONI AND OTHER WORKS
by Joni Mitchell and Jean Grande-Maitre
Feb 16-17, 8 pm, Northern Alberta Jubilee Auditorium (11455 - 87 Ave), Tickets \$42.25-\$83.25, \$34.25-\$83.25 students/seniors, 451-8000 or ticketmaster.ca

THURSDAY, FEB 8, 6 PM

IT'S TWO HOURS BEFORE THE CURTAIN rises in Calgary on the world premiere of *The Fiddle and the Drum*—the new ballet created by Alberta Ballet choreographer and artistic director Jean-Grande Maitre and Canadian musical icon Joni Mitchell.

Dancer Blair Puente corresponds from his cell phone in a Calgary mall food court. Heavily steeped in pre-performance ritual, Puente is order-

ing his mandatory chai latte before heading to Calgary's Jubilee theatre for a warm-up. "I'm treating tonight just like another show—like its standard," he explains. The thing is, tonight's show is far from standard.

"We're running around in shorts and shoes and green make-up. Does that sound like a regular ballet to you?" he laughs.

Puente admits that he and his company members are sharply aware that this new ballet has generated international media attention unlike anything the company has experienced before.

"All these people are coming. We have critics from many countries in Calgary to review the debut," says

Grande-Maitre, "and like Joni said herself, we thought we were going to be doing something that was more community based and it suddenly went right out of proportion... what we've achieved is promoting Alberta culture to the world [Mitchell was born in Fort Macleod]. I didn't expect it to go that internationally."

It's as though the ballet, a semi-abstract work set to nine Joni Mitchell songs that explores themes of war, violence and environmental destruction, and cast against a video-projected backdrop of Mitchell's paintings, was created in the eye of a perfect buzz storm

THE TIMING IS RIGHT

When Grande-Maitre wrote a humble letter to Mitchell suggesting the idea of choreographing to her music as part of his company's 40th anniversary, little did he know that Mitchell, after a 10 year hiatus, was writing songs again. With Mitchell releasing a new album, holding an exhibition in West Hollywood of her anti-war mixed-media artwork, and her induction into the Canadian Songwriters Hall of Fame, the timing for the ballet seemed right on cue, although not without its risks.

"The songs we chose for the piece are not her most famous songs, [the program features two new songs; "IP," based on Rudyard Kipling's

Frida's revenge

Frida Kahlo has her say in the Citadel's moving, unsettling production

FRIDA K

By Gloria Monroy, Directed by Peter Hinton
Starring Allegria Fulton, Until Feb 25, 8 pm.
Tickets: \$40 to \$90, 425-1820 or citadeltheatre.ca

YOU KNOW IT'S GOING TO BE A WILD and metaphysically trippy ride from the get-go of *Frida K.*, the amazing Citadel Theatre presentation of the one woman play about the iconic Mexican painter.

As the play begins, Frida (a painter so famous that she only needs one name), is wheeled out from behind the set's movable back walls.

Or rather, a life-size cut-out, painted wood version of one of the painter's early self-portraits—the

1932 work *Self-portrait on the Borderline between Mexico and the United States*, a painting that identifies her via her transitional wartime name of Carmen Rivera—is wheeled out. Lurking behind this cut-out stands actress Allegria Fulton, head and hands poking through, as if she were the giant paper doll being dressed by the stand-alone painting.

From this weirdly dualistic vantage point she delivers an oddball autobiographical speech telling us Frida's oft-repeated story of her birth during the 1910 Mexican revolution.

A nice story, unless you know that Frida was actually born in 1907, having changed her birth date for political reasons so as to become a 'true' child of the revolution. That

lapse of truth likely means that the rest of the play's details (not to mention the source materials) are likely wrong, or at least exaggerated.

Yikes! Talk about your unreliable narrators!

But that is the beauty of Frida Kahlo, one of the most delightfully calculated, self-invented and delightfully quirky artists of the 20th century, and the beauty of the complex and layered play written about this nearly unclassifiable woman by Canadian playwright Gloria Montero—Fulton's real-life mother.

After the trippy start, the play settles down to one specific dramatic moment: Frida preparing herself to attend her only Mexican solo exhibit. She's very, very ill and will be led

within a year, which explains the wheelchair and the tons of medications she pops during the show.

The illness/impending death give her a reason to wax nostalgic about her many friends and loved ones (from Leon Trotsky to Marcel Duchamp to Kahlo's famous husband and iconic Mexican muralist Diego Rivera) and think back about her artistic passion and her hunger for full-fledged autonomy, stymied by lifelong medical disasters as well as a general lack of appreciation of her work.

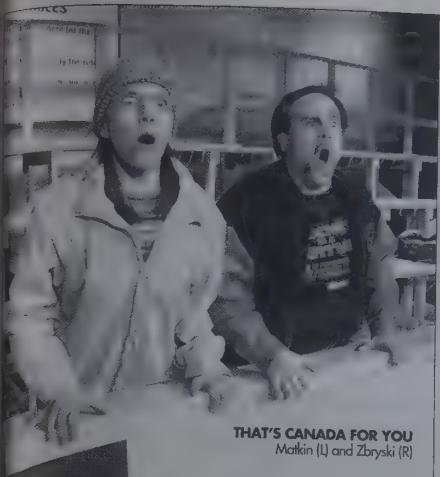
Strange sounding to describe, this play is an endless joy to attend and a real tour-de-force embodiment by Fulton.

This must-see play is certainly not the most straightforward play on the boards, but it is intellectually and emotionally rewarding, and as sublime a theatrical event as I can imagine.

GILBERT A. BOUCHARD



FANTASTIC FRIDA Allegria Fulton



THAT'S CANADA FOR YOU
Matkin (L) and Zbryski (R)

Hockey night in Glenora

A Canadian love story

HOCKEY MOM, HOCKEY DAD

By Michael Meliski. Directed by Bradley Moss. Starring Sharla Matkin, Frederick Zbryski, until April 4. Roxy Theatre (10708 124th St.), 8pm, Sat-Sundays, 2 pm Sun. Tickets: \$23-\$25. \$10-\$19 students/seniors, 453-2440 or thethenetwork.ca

THEATRE NETWORK'S HOCKEY MOM,

Hockey Dad is a sweet, theatrical romance. It's also a fistflicks and fun-filled celebration of Canada's national sport cum obsession.

For starters, says Theatre Network artistic director Bradley Moss, the show offers a sweet, all-Canuck love story about two single parents who accidentally connect while watching their boys play minor league hockey.

"It really stuck with him that this really competitive ... coach could turn around and be this kind and loving husband."

BRADLEY MOSS

Demma (Sharla Matkin) is a dimid-
of-work teacher on the rebound from an abusive relationship; the star opposite of the boisterous dad (Frederick Zbryski).

Moss says Meliski was inspired to write the work by memories he had about a relationship he saw develop between his childhood coach and the real-life hockey mom.

"I really stuck with him that this really competitive, angry and aggressive coach could turn around and be this kind and loving husband," says Meliski. "It's really interesting," says Moss. There's a real humanity to this play."

Building on that unique scenario, playwright Michael Meliski's out-of-theordinary setting gives the play a unique vantage point to make some serious—but balanced—commen-

tary about violence in Canada's beloved national sport, as well as between men and women.

"We can't forget that hockey is the only sport where fighting is part of the game," says Moss. "A fight that would get a player ejected from a game in other sports is a five minute penalty and you're back in the game."

"Meliski gives you arguments on both sides of the coin about violence and is a great arbitrator in this important debate about our game."

So, while hockey violence can serve as a healthy release valve, a controlled outlet to provide a (mainly) harmless vent for aggression, Moss wonders if we should be teaching eight-year-olds to fight in the first place.

"It's such a beautiful game, but it can also be a horrific and crazy environment that leads a lot of parents wondering sometimes if they should be taking their kids to play," he says, rattling off some recent examples of out-of-control parents going wild in and out of the game.

Moss is certainly someone who knows what he's talking about when he talks hockey, being a life-long rink rat, going back to a 1970s childhood outside of Montreal when that city's iconic team was winning a string of Stanley Cups and youngsters could still get "cheap standing room-only tickets" to watch the Habs in action.

I played a lot of hockey growing up, playing both for my town team as well as in high school," he says, adding that both his mom, dad and all his paternal uncles were major players.

There was a pond across the street from my house and I was out there on the ice every single day."

For the director, the play also offers up the perfect Canadian setting to have a deep discourse about the nature of community and building families, themes he sees fitting together ever-so-naturally, and complimenting a Theatre Network season that's all about community and family in a wide variety of different forms.

GILBERT A. BOUCHARD

One house, two women... 30 cats

Stewart Lemoine empties the litter box at Teatro la Quindicina

HOUSE OF CATS

By Cathleen Rootsart, directed by Stewart Lemoine, starring Leona Brausen, Davina Stewart, Chris Bulloch, until Mar. 9, Tue-Sat., 8 pm, matinee Sat., 2 pm, Verscena Theatre (10320 83 Ave). Tickets: \$20, \$17 students/seniors, 420-1757 or thequindicina.com

YOU'VE HEARD OF CRAZY CAT LADIES. Well, if you live in Capilano, beware your neighbours may include some of the craziest of them all.

Davina Stewart and Leona Brausen star as two feline-loving spinster sisters living in a Capilano bungalow in Teatro la Quindicina's newest production, *House of Cats*.

House of Cats marks a comic change of pace for Teatro la Quindicina. Typically, Teatro shows are premieres, or revivals of urban comedies penned (or at least co-written) by artistic director and prolific playwright Stewart Lemoine, or canonic works of theatre by the likes of Henrik Ibsen, Maxwell Anderson and Arthur Schmitzler.

But for this show, the venerable company has commissioned a brand-new, full-length work by a guest playwright, for the first time in its 25 years: Cathleen Rootsart.

Teatro realized that there are fewer opportunities for playwrights to get their work produced as part of a main-stage offering, and also real-

ized that we could and should provide an opportunity for development of new work... we decided to commission something local, but wanted to make sure it was a comedy something like our audiences would expect from Teatro."

The idea would be to present this non-Lemoine comedy in a Teatro-friendly fashion, being directed by Lemoine and starring the familiar

"We decided to commission something local, but wanted to make sure it was a comedy."

STEWART LEMOINE

stable of actors the company usually draws upon. *House of Cats* stars long-time Teatro performers Brausen and Stewart, as well as newcomer Chris Bulloch.

"We didn't want to change all the variables," he says. "When Cathleen approached us with her play idea

and asked us if we were interested in the idea, we realized it would be perfect."

Not only is Rootsart an established playwright—author of *Mama Mia! Me a Mama?* and *Abigail in Twilight* (winner of the 2005 Alberta playwriting competition)—she's also a respected comic actor whose involvement with Teatro dates back to her performance in the 1985 production of *Mv Miami Mekhd*.

Directing somebody else's work means finding another author's sense of rhythm, says Lemoine.

"You do have to go that extra step and discover somebody else's style of writing, but the nice thing about a local work is that Cathleen is right there so you can ask her. While she did bring a finished script to the table, the process has been very collaborative and Cathleen has brought us options to work on as a group."

As for the balance of the season, Teatro is returning to Lemoine fare, including an as-of-yet-unannounced new comedy starring Ron Pederson (returning from L.A.) and Belinda Cornish as well as a revival of the 2002 Fringe Festival hit *The Exquisite Hour* with Jeff Haslam and Ryan Ryan.

GILBERT A. BOUCHARD

THEATRE YES!

THE ENCHANTMENT

by Sandy Paddick
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Directed by
Heather Inglis

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KERRRANG!
Lund and Gulak
make like rock
stars

Fingers of fury

Musicians wrestle *Guitar Hero II*

GUITAR HERO II

By Red Octane, for PlayStation II

A burning question: are professional guitarists naturally keen at *Guitar Hero II*?

THEY SHOULD BE, RIGHT? THE controller's a fake fucking guitar: five colourful fret buttons below the head—a single string of sorts to strum—a whammy bar for cheating on the long notes. Size of a parlour...uh, axe. Odie-tongue red. Obviously, I've already scratched my initials into it. But is there a road and stage advantage for pros?

Only one way to find out: party.

My drunken, train-hoppin', post-BeerFest panelists include Red Ram's Mark Feduk, the Secretaries' Tash Fryzuk, singers John Gulak, Carl Lund, and Twin Fangs' Paul Coutts.

What happens first is you invent a band name, usually pornographic. Thus far, the righteously assembled have chosen, in an AC/DC font, Emotionz, Shittickets, DNK, Devildyke, and Truck, the night's winner. By now, every available towel is slurping up spilled beer and some kind of leopard-skin liqueur Jenny Jenny from the Sun brought in.

Even this early, the "coolness simulator" has us all laughing, and there's some ooh-ing at the sublime cartoon art on the menus. We pick our weapons, a fine exercise in gender-swapping—Manga-scrawny Judy Nails on the Cherry Blossom Gibson Les Paul, for example. The first four songs show up.

Lund to this day ignores Wolfmother and goes for *Shout at the Devil*, where everyone else usually picks Cheap Trick's *Surrender*. Psychologists would do well to cross-section these choices. After some serious play, the list grows—GNR, Spinal Tap... even *War Pigs* Solid.

"It's not really a guitar, it's a

HOW SOON IS NOW

BY ZOZ

Whac-a-Mole!" Coutts exclaims. He's right. As notes colour-matching the fret buttons speed down the infinite neck, your job is simple. Hit the fret button at the same time you strum, matching the target note with precise timing. The easy level (in

five) he laughs—but gets the general hang of it.

With my own band, Hebrella, I quickly notice out loud how often they use this game as a role-playing device. Just like real musicians, you're deaf to how great you are played, obsessed with the rules you missed. Great conversation on the words.

Hard-rockin', grey-bean Coutts, meanwhile, generally refuses to pilot any videogame. But while a dance party forms in the music room, there he is, strumming Dauzig all by himself. A heartwarming crossover.

Someone clever should mix *Guitar Hero* with bar karaoke. Add virtual drums and keys. Instead of going out to see music, you'd make it a meatiemore...

Lund, it turns out, starts taking names after the typical pro-to-nod

It's different enough from the real thing that if you can't already play real guitar, you're totally pissing your time away.

which you can't make money to buy more songs, outfits, and guitars) uses only the top three frets. And no chords. Easy. You basically play a pared-down rhythm guitar initially. Expert level, on the other hand,

translation fumble. The pro advantage kicks in. He rises to the top of the musician heap. The metal set also has him especially going, "Someone had good taste there," he muses. I could imagine it becoming very involved.

"Then again," he points out the obvious, "it might be a better investment of time and energy to actually get a real guitar and apply your efforts there. But who wants to do that, right? Not like there's any money in it."

Thus: *Guitar Hero*'s ultimate drawback, in this early version, anyway. It's different enough from the real thing that if you can't already play real guitar, you're totally pissing your time away.

Gulak and Lund happily split the next hour with UTV Sports go-

That's another story.

PICK OF THE WEEK

IBM Machine Language music programming (1985)—How crud our junior high teachers were, making us program an entire song in machine language! Each note was something like "6348." To go through and program all of *TaleSpin Heads: Heaven* without the ability to read music was the first time I stayed up all night on an assignment. Bah! All for a C+. But, you might say, was not a thing learned. Oh, yes. As stated: my teacher was a dink.

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PICK OF THE WEEK

THE WORLD'S BEST MUSIC STORES



Carney knowledge

BC winners get fired up at Blues on Whyte

JAN CARNEY BAND
Sat, Feb 19 - 24, Blues on Whyte
(979-82 Ave.), Info: 439-5058

FEBRUARY 2ND, AT THE ORPHEUM theatre in Memphis, a couple of ordinary events took place. For the first time, the finals of band competition at the 23rd annual International Blues Challenge were held in the classic, three-tiered opera house. And the winner, also Sean Carney Band, picked up 45 competing acts, was a surprise.

An event rife with "Stevie Ray" style guitar slingers, over-the-top singers and novelty acts, the winners played original blues with a bite lone. Sleek guitar solos that were a statement, a style that oozed

confidence, a serious grounding in traditional blues and swing, and that certain "something" that sets contenders apart from the real thing had this observer picking Carney's band as winners early on. But, you never know in events like this exactly what the judges are looking for.

BLUES GAMBLE

"I was acutely aware of the risk we were taking by giving space to our music," explains Carney, who also took the Albert King Award as "Most Promising Guitarist." "By playing our own music based in the Ohio tradition of great musicians who play swinging blues and jazz—artists like Robert Lockwood Jr. and Rusty Bryant."

The risk paid off, and Carney and

his bandmates will reap the rewards over the next year. Those benefits include cash, media exposure, guaranteed gigs, including the Legendary Rhythm and Blues Cruise and a festival in the Virgin Islands, and free consultation with professional artist management.

Carney was making his third appearance in as many years, sponsored by the Columbus Blues Alliance. Just in his mid 30s, Carney is no newcomer to the blues.

"I started playing as a teenager," Carney relates, "I come from a very

I was acutely aware of the risk we were taking by giving space to our music, by playing our own music based in the Ohio tradition of great musicians who play swinging blues and jazz."

MARIAH TAYLOR

musical family—my dad is a bassist and music educator, and my uncle on my dad's side is a world class trombonist. On my mom's side, two uncles have a blues band that I started playing in when I was 16. While my friends were playing Nintendo, I was playing the blues."

His musical taste was quite different from that of his peers as well. "T-Bone Walker, Howlin' Wolf, and Robert Johnson were on the stereo. I was heavily influenced by early electric blues / jazz guitar. I also had the opportunity to catch shows by the likes of Robert Lockwood Jr. and Gatemouth Brown. Their musicality, professionalism, willingness to take musical risks and, above all, entertain, made a deep impression. I guess you could say I wear those guys on my sleeve."

"I also love singers who enunciate, people like Jimmy Witherspoon and Charles Brown. At 18, I met singer Christine Kirtrell. I talked her into rejuvenating her career and we worked together for 10 years. She taught me how to dress, how to play behind a singer, and so much more. I also worked with Joe Weaver, Jimmy T-99 Nelson, and Teem Tucker."

EASY STREET

Carney learned his blues lessons well. *Lived Easy* is his latest calling card and it shows a young artist firmly rooted in the great blues tradition of "less is more." Spare but meaningful guitar solos, well written original songs, and superb ensemble playing is found throughout the recording.

"We had the luxury of recording at Eric's [Blume, his drummer] home studio and were able to work without being under the gun. We self-produced and tweaked things as we went."

What does the guitarist expect the IBC win will do for him and his band mates? "It's terrific to get feedback from judges and the audience. This win had us going from a smattering of performances this year to being fully booked through to 2008. My hope is that we won't have to do a lot of the really tough work than to break in—that the win will open some doors."

For their performance next week at the Blues on Whyte, Carney and drummer Eric Blume will be joined by local keyboard ace Graham Guest and bassist Chris Brzezki.

"I know we can't rest on our laurels," Carney admits. "Our visibility is up and it's up to us to make the most of that now."

CAM HAYDEN

HOT TICKETS

MUST-SEE SHOWS



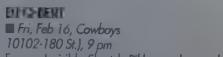
BOUNCE BIRTHDAY BASH
■ Thu, Feb 15, Show Conference Centre (979-7 Jasper Ave.), 7 pm
The Bounce 91.7 is a whopping two years old! So get your groove on with the likes of Kardinal Offishall, Keshia Chante, George and local favourite Darkson Tribe for the hottest bash this side of winter.



AFRICAN GUITAR SUMMIT
■ Fri, Feb 16, Arden Theatre (5 St. Anne St., St. Albert), 7:30 pm
Nelidi Onukwulu and Madagascar Slim join a star-studded cast of African musicians for a celebration of culture and diversity, and a delight for the ears. Count yourself lucky if you have a ticket, as this one is apparently SOLD OUT.



THE LYNNIES
■ Fri, Feb 16, Sidecar Café (1023B-104 St.), 9 pm
Winnipeg power-poppers do no wrong. Rockin' good times with a little 'tude.



DUFF DENT
■ Fri, Feb 16, Cowboys (10102-180 St.), 9 pm
Former Invisible Skratch Pkdlz member and one of the world's finest turntablist, if you've got an itch only he can scratch, say "Hell yeah!"



JOSH RITTER
■ Mon, Feb 19, Powerplant (U of A), 8 pm
Powerhouse singer-songwriter encompasses both style and substance (check out his whimsically angry *The Animal Years*, in the vein of Dylan, Stevens, and Cohen). Who knew dropping out of a neuroscience major could lead to such critical acclaim?



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AT THE STROKE OF MADNESS

music

The war at home

The Grammys prove to be just another political exercise

I DON'T KNOW WHY I KEEP WATCHING the Grammys. Maybe the underdog in me wants to stick it out in the off chance that someone without the budget will benefit from being on the biggest stage in the music industry, but that won't happen. Because Gnarls Barkley, as of October 21, 2006, had only sold 985,000 copies in the U.S. and, in the music world, that's still not enough to get your name called out.

But you know what is? Having a cause and sticking to tradition. In recent years, the Grammys have tried to shirk the notion that the awards are rendered in a room covered wall-to-wall with old white dudes by awarding Outkast's most inconsistent long player with the best album spot. But this year, avoiding TLC's obvious star turn (*FutureSex/LoveSounds*) and probably the most, forgive me, "underground" album to ever be nominated for best album (Gnarls Barkley's *S. Elsewhere*), they rewarded the Dixie Chicks for protesting the American government's occupation of Iraq, taking the abuse from the flyover states that burned their records, and for being strong, independent women in a male-dominated world.

From what I understand, they also made an album.

So I must ask: What is the anatomy of an album of the year winner? You can be a guy who recently died (1982's John Lennon & Yoko Ono for *Double Fantasy*, 2005's Ray Charles for *Genius Loves Company*), and you can be a sign of the times (1979's *Saturday Night Fever*, 1968's Beatles' landmark *Sgt. Pepper's Lonely Hearts Club Band*, but not *Sign O' The Times* (Prince lost to U2's *The Joshua Tree* 1988). But most importantly, if the music industry can make a statement out of you, you have a pretty good chance.

MOVIN' AND SHAKIN'

GOES WITHOUT SAYIN' THAT WHEN IT RAINS, it pours. Or, in this case, when it snows, they tour. Not that there's any way they would escape the winter blabs by headin' out on tour across Canada, but for locals like Ellis, Ten Second Epic, and those notorious City Streets, the warmth of the van might feel a little better, let's say, the warmth of Von (which is really relative at this point). Where things get hot is when we talk about what is really happening for all of them.

Alta-peiopers Ellis are gearing up for a showcase of Canadian Music Week, hot on the trail of their being named Sonic's "Band of the Month" for February. Hey, a little pat on the back can go a long way, so let's hope they're doing the right thing by checking out their Sonic showcase show on Thu, Feb 22, 9 pm, at the Urban Lounge.

For Ten Second Epic, it's the 'em' busi-ness as usual. Between updating their MySpace pages and answering all their PMs, the band's video for "Count Yourself In" has recently been added with heavy rotation on MuchMusic. Could this be it for them? Koala! See the explosion in all its glory at the Powerplant on Sat, Feb 16.

Lest we forget them City Streets. The boys never get sick of touring (and having tour kickoff shows every single time and making a big deal out of it). Yep, the hardest touring band in town (most of the arrangements made on their own—gotta give 'em the credit if they deserve it) is back at it and will want you to get your rock on and throw a pint or two down the hatch at the Econolodge on Sat, Feb 24. Good times...



MAKING NICE? Dixie Chicks bring home the brass, but at what cost?

Bob Dylan has won 10 Grammys in his lifetime, including the two he won on Sunday (Best Solo Rock Vocal Performance and Best Contemporary Folk/Americana Album), but most critics noticed he wasn't up for album of the year honours. *Modern Times* was his first number one album in 30 years (since 1976's *Desire*) and the most critically acclaimed record he'd had since 1979's *Time Out of Mind*. In fact, the last album of the year candidate he had (2001's *Love and Theft*) was mangled into a "statement album," as it was released on September 11, 2001, and has since been misinterpreted as a response to the attacks.

But there is no message that they can send by awarding this Dylan album other than "duh" and an adherence to the "old guy usually wins" principle. If they were to nominate *Modern Times*, it would have rendered nominating the Dixie Chicks redundant, as the field for this award typically features artists from several divergent genres.

And here's a two-in-one situation: at the 2001 awards, the album of the year field was probably the best it had ever been. Nominees included Radiohead's *Kid A*, Eminem's *The Marshall Mathers LP*, and Beck's *Midlife* *Vultures*. These albums are all considered innovative or groundbreaking in some way, dismissing

the previous notion that creative albums don't typically have a chance to win this award. They all lost to Steely Dan in an Oscar-style "retroactive win" to make up for ignoring their previous classics 1979's *Aja* and 1981's *Gaucho*.

But things are, believe it or not, actually getting better. Compare the record of the year list from 2001 (*Santana's "Smooth," Backstreet Boys' "I Want It That Way," Cher's "Believe," Ricky Martin's "Livin' la Vida Loca," and TLC's "No Scrubs*) with that of 2007.

- Mary J. Blige "Be Without You"
- Gnarls Barkley "Crazy"
- Corinne Bailey Rae "Put Your Records On"
- James Blunt "You're Beautiful"
- The Dixie Chicks "Not Ready to Make Nice"

And you can argue that the only similarity is that sales are always first and foremost, but due to the proliferation of downloading over buying albums, the best selling albums and singles appear to be an average of a higher quality. Gnarls Barkley lost that one too, but I wasn't surprised, even though he had the most pervasive single of the year by far. The song doesn't make statement.

ROLIE PEMBERTON

FRANCOIS MARCHAND

THE FM DIAL

NO SQUARE FOR RECTANGLE

IT HAD BEEN A LONG TIME SINCE WE'D HEARD from the man behind *Rectangle Records* (Whitney Houston, Twin Fangs, Woodpecker, et al.), and Mike Scorgie was all abuzz a few days ago when he announced the signing of his "new big thing," Calgarian's electro-indie-folk outfit *Jane Vain* (comprised of Jamie Fooks and Dillon Whitfield). What's the big deal? A surprising mish-mash of melody and pop hooks, sugary and sultry at once. Could be interesting. Check out www.myspace.com/rectanglerecords for the low-down. Or to make friends. That's what that's for, right? I wouldn't know.

SAVE THE STUDIO!

SCOTT ENNIS DOESN'T GET IT. AFTER 12 YEARS running a small, locally-indieined venue, *The Studio*, that has seen some of the best in the city to offer (while most of the acts were still in their infancy), the death toll is ringing. The Studio has recently been handed its eviction notice with only two weeks to wrap things up. Ennis says the landlord of the building (located at 9510-105 Ave.) doesn't

want young people coming and going anymore and wants to limit the amount of rent even though The Studio has already booked shows until May. He's got until the 23rd of February to do something—anthing—to save the studio, leading up to that date federal laws showing leads to save our studio's week, featuring performances by *Blazing Violets*, *The Requiescent Quietus*, *Anoetic*, *All Else Fails*, *Many More*, *Help Ellis* and the *Studio* by attending those concerts and visit www.myspace.com/studiocast for more information.

fmarchand@shaw.ca

THE BLAZZ

"DAMON ALBARN HAS BEEN GETTING A LOT of praise the last few weeks with the release of his newest project, *The Good, The Bad And The Queen*," says Sean. "102.9 music director Jason Manning guess I was most curious about it since Simonon from a little band called The Clash was playing bass again. He hasn't played bass for years, and was the go-to guy for lots of people for The Clash, doing one more tour a few years before. When I listened to the TGTB&TQ disc for the first time, I only listened to his parts. It is cool that he is back playing music again, not to mention he did play for the disc too. Damon, on the other hand, gives him a blank cheque and comes up with music when and how he wants—and we are more than happy to listen."

Byrd dimension

America's answer to The Beatles rock their egos

THE BYRDS

Younger Than Yesterday
Producer: Gary Usher; Released: February 6, 1967; Studio: Columbia Studios, Los Angeles;
Columbia # CS 9442

ALBUM 68 (OUT OF 100)

IVEN JAMES JOSEPH MCGUINN ASKED his parents to buy him a guitar for his 14th birthday, the story of an incredibly influential pop band began—a pop band that would lay the foundations for a variety of major rock styles like folk rock, reggae rock, acid rock, space rock, even country rock.

James Joseph, or Jim as he was called, had discovered Elvis—The King—and decided that this here rock music was a worthwhile pursuit. And after a fascinating journey, which included a brief sojourn as an in-house composer at the Brill Building, Jim and his band—the Byrds—achieved their massive break.

Few bands managed to find that unusual tone in Dylan's work like The Byrds did.

rough in May 1965 with their version of Bob Dylan's "Mr Tambourine Man." "Wow man, you can relate to that," Dylan was said to have commented, and that was basically as good an endorsement as the Byrds could get.

A couple of hectic years followed. The Byrds ran into their other role models: The Beatles (McGuinn bought his twelve-string Rickenbacker, a Byrds hallmark, after spying George Harrison using one in a film "A Hard Days Night"), and dropped some acid with John Lennon (an event Lennon later relates in the song "She Said, She Said"). They emulated John Coltrane and Jimi Hendrix on their perhaps greatest single "Eight Miles High," and as their tambourine man and main composer Gene Clark due to his accompanying fear of flying.

CHANGE IS NOW
Suddenly it was 1967 and albums started more than singles. The summer of Love was in full swing. Hippies, Human Be-Ins, sunrises, flowers, love, and LSD framed a period of radical change, crowned by many Americans by the蒙特利 Pop Festival in June. It was a mood during which The Byrds recorded their perhaps strongest album, "Younger Than Yesterday." The album's opener "So You Gotta Be a Rock 'n' Roll Star" manifests their inimitable style—

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TECH LINKIEL

McGuinn's innovative and influential jingle-jangle guitar, their choir, exotic spices like Hugh Masekela's trumpet and an enthusiastic audience recorded by The Byrds' press agent Derek Taylor during their first UK tour. A tour that actually was a bit of a fiasco. Mainly because The Byrds were promoted as America's answer of The Beatles, a comparison that still remains virtually unattainable. But with *Younger Than Yesterday*, The Byrds could, at least for a while, be considered The Beatles' equals.

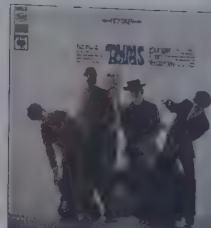
Almost everything that needs to be said about this album is encompassed in tracks like "Renaissance Fair"—unique for its vocals provided by McGuinn and David Crosby, two men who didn't exactly see eye to eye—and the Dylan cover "My Back Pages." Few bands managed to find that unusual tone in Dylan's work like The Byrds did.

EVERYBODY'S BEEN BURNED

After *Younger Than Yesterday*, The Byrds started to fall apart—just as the Flower Power movement got a severe hangover. LSD became amphetamine and when Bobby Kennedy got shot the following year, the dream had definitely ended. Among The Byrds the conflict between McGuinn (who after a flirt with spirituality insisted on being called Roger) and the walking-talking ego known as David Crosby became uncontrollable.

McGuinn won the power struggle, and Crosby got kicked out into the Californian cold. Towards the end of the year, the perhaps most dapper spokesperson for the mop-top hair cut, drummer Michael Clarke, had been sacked as well.

How the remaining Byrds, McGuinn and Chris Hillman, man-



aged to come up with the equally amazing album *The Notorious Byrd Brothers* is somewhat of an enigma. Gram Parsons' entry into the band and their "invention" of country rock with *Sweetheart of the Rodeo* is a tale best left for another time.

As is McGuinn's improbable dream of staging "Gene Tryp" (an anagram for "Peer Gynt") on Broadway, with Bob Dylan and himself in the leading roles.

COMPLEMENTS

The Byrds *The Notorious Byrd Brothers*, 1968, Columbia # CS 9575
Crosby, Stills & Nash S/T, 1969, Atlantic # SD 8229

Ride Nowhere, 1990, Creation # CRELP 074

■ When McGuinn met Crosby he was hesitant to work with him, but when Crosby told him of a friend whose studio they could use for free McGuinn had no objections.

■ Drummer Michael Clark had little experience with drums when spotted by Crosby and McGuinn, but got hired for looking a lot like Brian Jones of the Rolling Stones.

■ Gene Clark originally suggested they name themselves The Birdies, but with "birds" being English slang for "girls," they altered the spelling.

■ The year after David Crosby's exit over The Byrds overindulgence in Dylan covers, Graham Nash left The Hollies for pretty much the same reason. Crosby and Nash went on to form a trio with Stephen Stills, devoid of Dylan.

PRESENTS

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music

Giving you every little thing

The Juan MacLean is for indie and dance kids alike

THE JUAN MACLEAN
Sun, Feb 18, The Bank Ultra Lounge (10765 Jasper Ave.), 8 pm, info: www.connected-ent.ca, \$15

"SIX FINGER [SATELLITE] WAS BASICALLY A rock band with some dance music influences," says John MacLean. "I guess with the Juan MacLean things have flipped around."

Although the Juan MacLean have only one album, John MacLean has been around music for a long time. With Six Finger Satellite releasing six recordings of electro-punk exploration for Seattle's Sub Pop throughout the '90s, he was well acquainted with (and justifiably weary of) the industry when he decided to start on a new project.

"When I made my first Juan MacLean 12-inch, we were sitting in limbo as far as what to do with it," says MacLean. "The first RapTURE 12-inch was done and James [Myers of LCD Soundsystem] was working on his first 12-inch but we really didn't know what we were going to do with them. I thought maybe I could put it out on Sub Pop, or another label but eventually we decided to just put them out ourselves."

Although there've been plenty of imitators since the DFA label's earliest records, at the time nothing sounded like "Losing My Edge," "By The Time I Get To Venus," or "House Of Jealous Lovers." From the outset, DFA filled a void in dance music's history with sounds that by today come mixed from a post-punk land that time forgot.

"The late '90s had become a terrible time for dance music, especially in New York," remembers MacLean. "The big clubs were playing boring cheesy prog house the whole time and the IDM scene was getting really heady and no longer had a visceral, direct connection with dance music. Now you can throw in Soulwax and MSTRKRFT with an old rave track and nobody knows the difference. They're just having a good time."

But not every track is a club track. As MacLean learned when his success led to DJ gigs, the sound system and the crowd still make the rules:

"I'd be at home putting together these amazing sets with tracks that I couldn't wait to play out. I'd get there and a track I was so excited about would just fall on its face. After going on the road as a DJ and being in a band, I've come to the philosophy of making



albums of songs for home-listening, then bring 12s for the really roaring club tracks that have no pretense for home use.

Singles can also bring new life to tracks as in the remix (as Cajmere) of album cut "Give Me Every Little Thing."

"That's my favorite of them all," says MacLean. "I remember hearing it at the DFA office for the first time and thinking 'Yeah, good, it's OK.' A month later I was in a club in Berlin where someone was playing and people were just losing it. I thought myself, 'This is the best thing I've ever made my name associated with.'"

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Vishwa Bhatt rewrites Indian musical history

VISHWA MOHAN BHATT

Thu, Feb 15, Royal Alberta Museum (12845-102 Ave.), 8 pm, info: 451-8000 or www.ticketmaster.ca, \$29

VISHWA MOHAN BHATT IS THE CLASSIC example of what it is to be a dedicated do-it-yourself artist, and his current tour proves it. A two-time Grammy nominee and one-time winner, frequent collaborator with blues legends like Ry Cooder and Bela Fleck, and inventor of his own instrument—a hybrid of the sitar and the American lap steel guitar—Bhatt has the clout to stay in five star hotels, handle press through a series of publicists, and tour with the help of massive booking agencies. But instead he talks to me over the phone from a local friend's house.

A shishya (student) of the world-renowned Ravi Shankar and belonging to a traditional Indian classical music family, Bhatt extends his musical roots over five hundred years of history. The tradition of Bhatt's style, known as Hindustani, first began developing in the 13th and 14th centuries. His older brother, Sashi Bhatt, was one of the first three students to study with Shankar in 1949, and Vishwa's father was a music teacher.

Bhatt absorbed the intense musical envi-

ronment in his family, and applied those traditional Indian ideas to newer Western ones—notably the integration of blues and the slide guitar.

"I took up the slide guitar and modified it," Bhatt explains, "basically making it capable to play Indian classical music. There are five drone strings, and a gourd that is underneath the tuning pegs. On my right hand there are two picks, and I use my thumb, and I play it on the lap style. This is a new thing, and this is how we play."

Now, Bhatt's musical legacy is continuing, as his oldest son Saiti is a renowned musician in India, and his youngest is an accomplished composer. Although Bhatt is essentially revitalizing musical traditions that are centuries old, his original perspective and innovation towards the guitar and traditional Indian music has given him his host of supporters internationally, notably Cooder and Jerry Douglas. His collaborations have lead him to the international spotlight, winning the illustrious Padma Shri in 2002 and appearing at Eric Clapton's celebrated Crossroads Festival in 2004.

"When you do a collaboration, you change the whole system," explains Bhatt.

"We have limitations, but in those limitations



we can do many things, so the basic composition itself is more spiritual. There is so much possibility to improvise, and it's not like we're doing the same thing we do when we are spiritual.

Bhatt, who played 22 shows last month, is the perfect example of the hard-working, devoted, and self-sufficient musician who pursues his craft purely by the passion for his craft and a desire to love for what he's doing.

"Music itself purifies your body and mind, for concentration, but more than anything, it has the power to transform you into a good human being."

EAMON McGOWAN

Once a bridesmaid...

Geoff Berner weds politics and music

GEOFF BERNER

Wi AA Soundsystem, Manraygun, Sat, Feb 10, Power Plant

DISRUPTING THE HOPES A FEW LAZY Gilligan's, Geoff Berner decides he's going to go on second instead of headlining. Why not? The crowd is already there. And in some slight way it's a revenge gig for him, hoping to forever erase the echoing din of showing up at some upstairs shithole on Whyte and being "told to leave after four songs by the bartender."

This time, the campus room is packed to see, yes, this debonair Jeff and his accordion; one of the best songwriters in the country—slightly jockish. But these are the days of spelling things out; the world's too stupid for subtlety. Thus, as a clever Berner relates the hapless Magnotin Line to current Western policy, we laugh aloud. On Iraq, spring

Bush, for example: "Let's just do what we did in Vietnam and see if it works this time." Or a word-by-word call and response of "STEPHEN. HARPER. EATS. BABIES." They would taste good, I bet.

The klezmer Goliath has a wedding theme to match his new record, but the vibe never quite matches matrimonial abandon, leaving space between the player and the played. To compare unfairly, his Folk Fest set had more a cultish Thugs Of Doom quality. Still, this show rocked. Opening was Manraygun, which thankfully sees lousy Ted's easygoing Everett Loaf in a tight segue, and with Old Reliable/Pangina's Tom Murray on standup! They just need to smile at each other a bit more. Regardlessly coaxing a fleeing crowd, AA Sound System brought out the cosmic

pasta, Lane Arndt an underrated gem around here. They get better every time what if it took anyone without his 25% to get a fucking drink?

FISH GRIMKOVICH

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Mike Morrison
Mark Delano
Bill Moore



REVIEW



cd reviews



PETER BJORN & JOHN
Writer's Block
Sony
★★★½



JESSE SYKES & THE SWEET HEREAFTER
Like, Love, Lust & The Open Halls of the Soul
(Barsuk)
★★★½



LONEY, DEAR
Loney, Dear
(Sub Pop)
★★★½



RAUMWOHNUNG
36 Grad
(Virgin Germany/EMI)
★★★½



RJD2
The Third Hand
(XL)
★★★½

THE THIRD ALBUM FOR THESE THREE stoner-impaired Swedes is proof enough that great indie rock doesn't have to—and won't ever again, for god's sake—Coldplay or U2. Instead, "Writer's Block" refreshes our general relationship and down and down it goes along bubbles à la Arcade Fire ("Objects of Affection"), makes you wish Bobby Sherman had been a shoegazing hipster folkie, "whistling and bumping along twisted bongo rolls), and inadvert- er spins the syncopated drums from head's "Idioteque" ("Up Against The Wall").

It's befitful these are merely points of reference, as nothing in rock quite sounds like Peter Bjorn & John at the moment. Found only else able to balance all the love with dancefloor electro-rock weirdness (the Chills') and grandiose cinematic scope ("Roll The Credits") lately. In rock-happy mongering music world, it's rare a good sign when you catch yourself on an album's lovesick lines over and over ("I'm all about you/You're all about me/I'm all about each other" from "Paris"). Writer's Block is brilliant and huge and it just wants you to play along. So compelling.

ADAM GAUMONT

François Marchand

The Holmes Brothers, *State of Alligator*
As sprightly as any other Holmes Brothers



Never sang to me—
I'm a fan—
but it's
the best funk
country, and gospel that mark the
as a great live act. An eerie, soulful "I
Want You To Want Me," George Jones'-
"Funny What A Food Will Do," drums
from Daxx's thrilling falsetto on "Three
Walls" are reason alone to pick this
over more than anything on this record I
get the traditional "I've Just Seen the
Age" out of my head. It's played
tight brushes on snare, mandolin,
acoustic guitars, hushed voices—with guest

Days in the Life Tom Murray

Levon Helm coming in on the second verse, singing in a frail, pained voice that faded verse "then she called me close beside her, whispered softly her goodbye" not because it gives him any comfort, but because he's terrified. As scary a piece of music as I've heard in a long time.

Saturday: Yoko Ono, Yes, I'm a Witch, Astralwerks.



Old Yoko tracks remixed, torn apart, and redone by the likes of Hank Shocklee (of Public Enemy), DJ Spooky, Cat Power, and Le

Tigre. Better than you might imagine, even great at points—The Flaming Lips Neilish take on "Cambridge 1969" "Peaches" "Kiss Kiss," and Jason Pierce's "Walking On Thin Ice" are highlights—and while not proof that she's the great songwriter/innovator her husband suggested, it at least shows that she has good taste in collaborators.

Sunday: Roberto Piano, Brahms—Piano, Arktos.

Gorgeous-ly played, meditative solo piano versions of Brahms—Sonata No 3 in F Minor Op 5 and Klavierstücke Op 118—recorded at the Banff Centre last January by the critically acclaimed Italian keyboardist.

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blackbyrd
www.blackbyrd.ca

Monday: Coco Montoya, Dirty Deal Alligator



Guitar hero blooz-rock, expertly played, slickly produced—a future beer commercial in the offing.

Tuesday: Anais Mitchell, The Brightness, Righteous Babe.

Wisful, finger-picked folk—sort of Joanna Newsom crossed with Joni Mitchell circa Blue, but without either Newsom's charming eccentricities or Mitchell's songcraft.

Wednesday: Mother Mother, Touch Up, Last Gang.

One of the more unclassifiable bands to come out of Vancouver in the last while— "Dirty Town" sounds like a country band wrestling with a flattened out form of dance-

hall reggae, and "Love and Truth" a swing trio erupting into jerky flamenco exclamations. Truly a treasure chest of musical weirdness, and all the more compelling because none of it feels forced.

Thursday: John Hammond, Push Comes to Shove, Alligator.

The man was cool enough to cover an entire album of Tom Waits songs, and there's still enough stamp left over from those sessions to get a track like "Mean Ol' Lonesome Train" over—but standard 12-bar "Push Comes to Shove," "If You Wanna Rock n' Roll" is his métier, and that divides the listeners up between those that love the relentless groovy blues and those that don't.



fashion



T-shirts on demand Getting hooked on threadless.com

DESPITE MY BEST EFFORTS, I CANNOT get my boyfriend to wear anything but t-shirts. He's got billions of them—band shirts, funny quote shirts, graphic shirts—and, until recently, I refused to buy him more

t-shirts. I considered them unoriginal, unexpressive, unexciting, and generally the opposite of "stylish," period.

After wasting numerous birthdays and Christmases by giving him

"nice" clothes that never got worn, I stumbled upon Threadless, an ongoing Internet t-shirt design competition, jackpot. I thought, groovy, printed t-shirts with inspiration and legitimate design behind them—birthday gift problem solved.

With about 500,000 international members, Threadless isn't the great big secret it used to be when it started back in 2000. The streets aren't exactly flooded with Threadless t-shirts now, but those who are familiar with them know all too well... Threadless seems innocent enough at first. You start perusing the catalogue, maybe you order a couple designs that intrigue you. You start getting used to all your friends' comments on how brilliant and unique your new tee are. Soon, you're hooked, rating new designs and checking back weekly to see which of your favourites gets selected for printing. And then, you just can't let go.

"I think the whole concept is great. Designs submitted by the people, voted on by the people," says Edmonton hometown boy Cody Petruk, who has had five of his own designs printed with Threadless since 2004. "They release about six shirts a week now, so there's always new stuff to look at, there's not too many stores can boast that kind of thing."

Threadless doesn't shaft the winning designers either. "I like that they don't put their logos on it," says Petruk. "You know they're not trying to sell anything through the shirts." Moreover, the name of the designer and the title of the artwork are printed on the inside collar of each shirt.

Anyone can submit a design for consideration, and the winning designers receive \$2000 in cash and prizes for each design printed. Petruk explains that one of the nice things about buying a shirt is the support you give to aspiring designers. "You know that on the other end is some guy who just made money off the shirt. A lot of the guys on here are professional designers but a lot of them aren't," he says.

"For me, it's pretty much paid my tuition this year."

In 2005 Threadless added another appendage to the contest, giving their designers more exposure and better prize. The "Loves Threadless" competition, in which designers compete to have their design



chosen for a special project, featured designs paying homage to bands like The Decemberists and The Used, and, most recently, a tribute to the art of storytelling in conjunction with the Tribeca Film Festival.

Around 150 designs are submitted every day by international competitors, and 6-10 designs are announced for printing each week. The buying process is pretty easy, Petruk notes "because you tend to get a really large variety of different designs, there's a lot of selection when you want to buy one." The range of art is quite incredible, the designs range from funny to cutesy to profound. Some, like the popular "Flowers in the Attic" depicting a skirted girl with a gun blowing pink butterflies out her brain and across the shirt, are wickedly shocking. Politics and activism are common themes as well, one of the all-time best sellers titled "The Communist Party" with an illustrated design featuring Mao Lenin and Mao Tse-Tung wearing party hats (Marx in a lampshade) and reveling together.

And the whole thing works for cheapskates like me. The shirts Petruk notes, "are pretty cheap for the most part. After shipping the end up being about \$25 (CDN) for really good t-shirt that's not too bad."

Considering the \$60 plus I used to spend on turtle-neck sweaters and dress shirts for my guy, I've finally developed some affection for the quintessential t-shirt, not nearly a humdrum as I once thought.

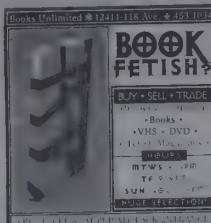
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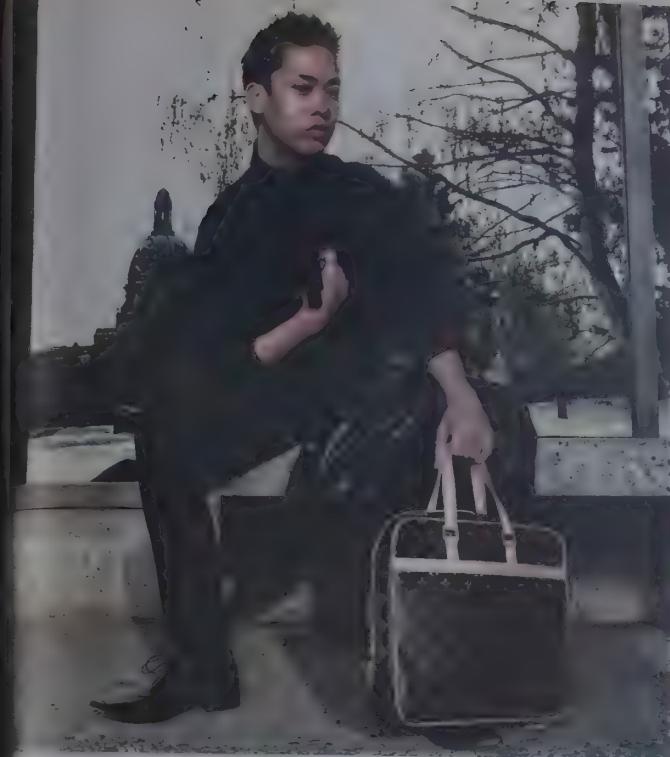
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February 27, 6:00PM
Room 436, 10046 - 106 Street

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my look



Name: Ferdinand Langit

Where: Alberta Legislature Grounds

Occupation: Political Science Major at the University of Alberta and Executive Receptionist at Lion's Breath Yoga and Pilates Centre

Describe your Style: I am highly influenced by Parisian street style, as well as the charismatic look of John F. Kennedy Jr.

Wearing: One of the best vintage stores in Edmonton is the Gypsy Queen (10762 - 82 Ave.) That is where I purchased my leather jacket for \$30. My dress shirts, on the other hand, are tailored in the Philippines. I can never find dress shirts in Edmonton that fit my svelte physique. I am also wearing BDG skinny jeans from Urban Outfitters. My shoes are from Montreal. The store appeared old worldly, it felt as though I was buying them from an authentic shoe factory in Florence. I fashioned my suspenders from pieces of discarded hardware and elastic bands. My bow tie is actually a strip of jersey from

American Apparel. The tunnels in my ears are a replacement pair for the set I lost in a frenzy to get out of a Madrid apartment and my rings, engraved with my nickname, were given by my mother. The briefcase, a Louis Vuitton Porte-Document Pegase, is my attempt to bring Baroque opulence into these modern days where high fashion is in a state of regression

Hair: Anthony at Crush

Intuition: I think that fashion should be an art form, an expression of self, not solely a consumerist outlet

Politics: I am a product of colonialism, which might explain my interest in European politics. Another interest in politics is gender-based. It reminds me that, at times, gender issues deserve elucidation in an effort to comprehend the complexities of society. Yoga, Yoga helps me quell the chaos of the world around me. I find inspiration that in an industrially created room there is a practice of harmoniousness

TED KERR

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DID YOU KNOW THAT.....

Planned Parenthood Edmonton has a sex-positive website at www.ppaed.ca educating individuals and couples about numerous aspects of healthy sexuality, parenting, pregnancy, and options for unplanned pregnancies.

Check out www.ppaed.ca to discover more about:

- Parenting** – How to talk to your kids about sex.
- Youth** – Read about the most common sexual myths and actual questions & answers from Edmonton teenagers.

•**Sex Education** – Why comprehensive sex education is so important in our school system.

•**Men** – Fill out the Young Men's Questionnaire and learn more about your sexual self.

•**Choice** – Pro-choice information on birth control and pregnancy options.

•**Multicultural Sexual Health**

– Equips new Canadians with the skills and knowledge to make informed choices around issues of sexuality within the context of their values, beliefs, culture, and experiences.

•**GLBTQ Info** – Learn about queer parenting and how to start the process of becoming a GLBT (Gay, Lesbian, Bisexual, Transgendered) parent in Canada.

If you have questions about sexuality, birth control, or pregnancy, you can email a counsellor on our website or contact us at pphelp@hotmail.com. If you would like to speak to a counsellor or make an appointment, please call 780.423.3737.

Reclaiming the Internet as a Tool for Sexual Education

Much has been written about the dangers of sex and the Internet. Accounts of sexual exploitation of minors and freely available pornography have led to widespread apprehension amongst Canadians about the topic of sex and the Internet. We've put up firewalls, installed censoring software, and started monitoring chat rooms – protective walls to safeguard our youth. While much useful and necessary work has been done to raise awareness of the dangers online, very little has been said about the internet's positive potential. In our anxious efforts to protect the vulnerable, public policy on sex and the Internet risks becoming myopic, missing or ignoring the internet's enormous

potential to promote sexual health and healthy sexuality. A recent Ipsos poll conducted on behalf of the Canadian Association for Adolescent Health found that 69% of teenagers use the Internet as a source for information on sex and sexuality. The same poll found that 31% of teenagers were uncomfortable talking about their sexual health with others, and a further 34% had difficulty finding useful sexual health information. It's clear that people are going online to find out about sex and sexuality, but it's also clear that they aren't often finding what they're looking for. It's time to reclaim the Internet as an essential tool for sexual health education.

In our anxious efforts to protect the vulnerable, public policy on sex and the Internet risks becoming myopic, missing or ignoring the Internet's enormous potential to promote sexual health and healthy sexuality.

Ask a Sex Expert...

How do I bring up a sexual fantasy with my wife?

Kinky on the Prairie

It really depends on how 'straight' your fantasy is. The more vanilla it is, the easier it should be to bring up. That being said, there are a few guidelines you should follow. One of the most important things is to have the discussion outside of the bedroom and not while you're having sex.

If you have open lines of sexual communication in your relationship you could just tell your wife your fantasy. Or, you could ask her, "what's something you would like to try sexually?" Then, you could tell her your fantasy. However, since you asked the question, I'm assuming this is not possible. In situations like this it is generally best to indirectly introduce the topic. Say something like, "Honey, I read an article last week about (insert fantasy here). How do you feel about that?" Your wife will give you a pretty good indication of her feelings on the topic.

My boyfriend has lost his sex drive. He's only 25 and I'm worried I'll never

have sex again. How can I help him get it back?

Desperately Seeking Sex

First of all, explain to your boyfriend that he is not alone. A large American study by Laumann et al. (1999) found that 14% of men had suffered from lowered sexual desire in the past year. Have a discussion with your man and let him know that there can be many factors contributing to his lower sex drive including: medications (especially antidepressants and antihypertensives), drop in testosterone levels, alcohol consumption, stress, and lack of sleep.

It is best not to judge him, place blame, or question his manhood. Work with your boyfriend to remove any barriers that are affecting his sex life. If the problem persists (and if it remains a problem for him and/or you) consult with a doctor or sex therapist.

If you have a question about sexuality that you would like answered by a sex expert, please email brian@ppae.ab.ca and watch for the response in the next Planned Parenthood Edmonton newsletter in See Magazine.

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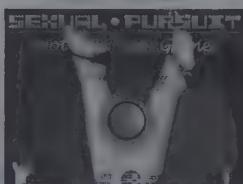
Lifestyles® Condoms Love Fest™ Tour features entertainment and education held at the hottest nightclubs and campus venues across Canada. Break through artists & DJs play cutting-edge indie, electronic, hip hop and punk music. Attendees receive giveaways, a chance to win a year supply of Lifestyles® Condoms & lube and are encouraged to dress in outrageous outfits & costumes.

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Honouring our Past



City of Edmonton Archives, RA600-2338a, Edmonton Bulletin Collection. Pilot Margaret Littlewood at the controls of an aircraft. (April 29, 1949)

Designing our Future

City of Edmonton Archives, RA600-2338a, Edmonton Bulletin Collection. Pilot Margaret Littlewood at the controls of an aircraft. (April 29, 1949)

Please join us for the Edmonton International Women's Week Celebration 2007

Sunday, March 4

The Edmonton International Women's Day Committee invites you to

The Opening Ceremonies

Edmonton City Hall
1 Sir Winston Churchill Square
1:00 p.m. - 3:15 p.m.

Featuring:

"Women at Work at Home and in the Community - 1907 to 1950"
An exhibition of photos from the City of Edmonton Archives.

Dance Performance by The Vibe Tribe

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Wednesday, March 7 Thursday - Saturday, March 8, 9 & 10

Medical Students for Choice presents

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piece educates women's souls and

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GET TURNED ON!

SRH Day 2007

On February 12th, the Canadian Federation for Sexual Health (CFSH) will launch this year's Sexual and Reproductive Health Day campaign. Under the slogan "Get Turned On!", the campaign will focus on fostering sexual health education online. In conjunction with partners across the country, we have developed a Toolkit that is available online for download and can be printed out for easy distribution by sexual health educators around the country. The kit contains invaluable resources for researching online and effectively using chat rooms, as well as tips on communicating sexual health needs to others and ideas for organizing an SRH Day event in your own community. In addition to the toolkit, our website - CFSH.ca - is a one-stop-shop for info on sexual and health and sexuality. CFSH.ca is the go-to resource for sexual health information in Canada, and we're continually working to make sure that it's easy to use and has the highest-quality material. In Edmonton, Planned Parenthood delivers the resources in the community, the website is www.ppaeb.ca.

At the heart of our work is the principle of choice. Information enables people by expanding the range of choices available to them. Moreover, by equipping people with knowledge, the need to build protective walls around them diminishes. The Canadian Federation for Sexual Health hopes that by providing people in Canada with the tools to navigate the often overwhelming amount of sexual health information online, that we are helping them to make informed decisions about their sexual health. If we can do that, then we've done our job.

Do you have an interest in Sexual and Reproductive Health issues?

Planned Parenthood Edmonton is seeking members of the community to volunteer on a special event committee or as Board members.

The special event will occur in 2008 and involves bringing a notable speaker to Edmonton. Committee members will support the planning and delivery of this event.

Board members for Planned Parenthood Edmonton meet monthly and support the organization in a governance manner.

For more information please call 423-3737 and ask for Larry or Rose.

Annual General Meeting Notice

Planned Parenthood Edmonton
March 17, 2007
Formal Meeting at 11:00 AM

Lunch to follow at Noon

Planned Parenthood Office
#50, 9912 106 St

RSVP 423-3737 By March 14,
2007

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FROM THE TSARS TO THE STARS
 Feb 15-19, 22-26, Metro Cinema,
 Zeidler Hall, Cinedel Theatre

THAT ALIEN IS SOOO FAKE

Or, Soviet History, The Fun And Easy Way



To the Stars by Hard Ways, 1961

story Matthew Halliday

Buzz Aldrin and Neil Armstrong were not, it turns out, the first guys to walk on the moon.

In 1938, Soviet cosmonaut Ivan Kharlamov was rocketed there and back returning to Earth by way of a crash-landing in the Chilean Andes. Traumatized, he could think of nothing upon his return but finding his way home to his beloved USSR, undertaking a perilous journey across the Pacific in a makeshift raft to get back to the motherland, where he arrived an incoherent, brain-damaged wreck.

At least, that's the story according to *First on the Moon* (2005), a mockumentary by Russian director Alexei Fedorchenko. *First* is the most recent of the 11 films featured in From the Tsars to the Stars, Metro Cinema's two-week long retrospective of Russian "film fantazika" from 1912 to 2005.

"*First on the Moon* is a look back upon the whole history [of Russian sci-fi], and it's the mockumentary, the faux-documentary about the early, early moon landing," says Marsh Murphy, executive director at the Metro. "It's a completely fictional thing, right? But the film paints a not very glowing picture of life in Russia, and the way the government controlled the truth."

Cinematographic subversion goes back longer than one might expect in the former Soviet Union. In 1936, Soviet audiences could see *Cosmic Voyage*, a story about a renegade cosmonaut who flies to the moon all by himself, sick and tired of the restrictions imposed by the Moscow Institute for Interplanetary Travel.

And in 1962, 65 million Russians turned out to see *Amphibian Man*, about a young man whose mad-scientist father gives him the gills of a shark, making him the first citizen of what he hopes will become a class-free underwater utopia, where there will be "no poor and no wealthy," and "everyone will be free and happy." His dream comes to an ignominious end due to the avuncular machinations of a sleazy pearl-fishing magnate—ugly American capitalism personified. But, while free-market capitalism is the villain, the mad scientist with socialist dreams is still a mad scientist, after all, and his dream seems just a little, let's say, unattainable.

'Amphibian Man is this great big

American films from the same period). And *From the Tsars to the Stars* is a campy pop-culture romp through an alternative history of the 20th Century.

COLD WAR, REDUX

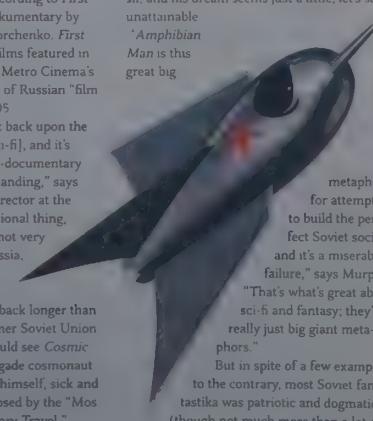
For North American sci-fi fans, a lot of these films will look awfully familiar. Besides featuring the same hammy acting, absurd plotlines, and space monsters of the guy-in-a-rubber-suit variety that Hollywood was turning out at the time, a lot of the Soviet films were cannibalized by American producers like Roger Corman, who bought up whole bunches of them and used their footage to

ences. These films were used for their space battles and prehistoric landscapes."

The cannibalized Soviet films, with their rubber monsters and simple plots, not only were a fitting companion to American sci-fi and pulp, but also influenced American filmmakers—the graceful, balletic orbits of the spaceships in the otherwise hilarious hokey *Planet of Storms* (How hilarious? These spaceships have wooden cabinets) are more than a little reminiscent of the spacecraft in Kubrick's *2001: A Space Odyssey*, which came seven years later.

More surprisingly, Soviet filmmakers were influenced by American films that were se-

The cannibalized Soviet films, with their rubber monsters and simple plots, not only were a fitting companion to American sci-fi and pulp, but also influenced American filmmakers ...



metaphor for attempting to build the perfect Soviet society and it's a miserable failure," says Murphy. "That's what's great about sci-fi and fantasy; they're really just big giant metaphors."

But in spite of a few examples to the contrary, most Soviet fantazika was patriotic and dogmatic (though not much more than a lot of

create new movies. Both *The Heavens Call* (1959) and *Planet of Storms* (1961)—about a crew of Cosmonauts who land on Venus and discover it populated by dinosaurs—were "re-purposed" this way, the former being made into *Battle Beyond the Sun* (1962) by a young Francis Ford Coppola.

"*The Heavens Call* is the Americans and Russians in space," says Murphy, "and the Americans failing and the Russians saving the day. And when the film was later remade by Roger Corman, that aspect of the storyline was, of course, lost completely... It's like how *Godzilla* was re-edited for American audi-

ences. These films were used for their space battles and prehistoric landscapes."

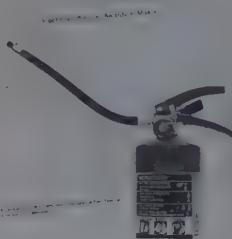
"Copies would get smuggled in," says Murphy, "and the elite filmmaker folk would sort of pass it around, samizdat-style [samizdat is Russian for "self-publishing"]. It was the way that foreign papers, or photocopies of a foreign article or journal would get into the country in someone's briefcase. Much of western scientific and social thought was making its way into the country by these underground channels. A similar thing was happening with cinema."

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Coo with Hugh, Drew

Music and Lyrics a silly, pleasant love song

MUSIC AND LYRICS

Directed by Marc Lawrence, Starring Hugh Grant, Drew Barrymore, Opens Fri, Feb 16.

★★★½

BEFORE SEEING *MUSIC AND LYRICS*, I hadn't thought to compare silly pop songs and silly Hollywood films. Both forms are light, derivative, largely unoriginal, generally forgettable. And yet, once in a blue moon, they sometimes manage to put a big smile on your face. *Music and Lyrics* doesn't just admit to this analogy, but rather wears it as a badge of

pride. And though—like admitting that you once liked a song by Wham!—I'll likely regret saying this later, *Music and Lyrics* put a big smile on my face.

The film opens in full Wham! mode with an '80s music video by Pop!, a dual starring Alex Fletcher (Hugh Grant) as an Andrew Ridgeley-esque figure. Flash forward a decade or so and Alex is living comfortably playing high school reunions and theme park shows. One afternoon, he is informed by his manager (Brad Garret) that Cora

Corman, the latest dead-eyed Britney/Christina automaton, wants Alex to write a new song for the two of them to perform. The catch is that Alex has never been able to write lyrics, and Cora wants the song in a few days. Simultaneously, however, a woman named Sophie Fisher (Drew Barrymore) turns up in Alex's apartment to water the plants, and it turns out she has quite the wav with words.

Sophie and Alex team up to write the song and in an odd twist, comedy actually ensues. Laughter occurs. This may not be true for everyone but for those of us who have found Drew Barrymore and Hugh Grant charming in the past, they are at their best here—particularly because the script actually gives them funny things to say. And really, Hugh Grant dancing very badly in tight pants is kind of awesome. The subplot about Cora has some priceless moments, particularly a scene in which she enters her sauna show from a giant rotating, flame-throwing Buddha.

I'll likely regret saying this later, but the movie put a big smile on my face.

In the romance half of this rom-com set piece, things are pretty much on track. Barrymore and Grant share an easy, comfortable onscreen vibe. It was nice that both characters were romantically damaged in a fairly real and unexpected kind of way. The usual plot moves along at a great pace, and while the final romantic gesture feels a tad forced, it's easily forgivable.

The memorable thing about *Music and Lyrics* is that it understands that the feeling you get from a great pop song only works if you're not patronizing about the subject of the song and the people enjoying it. Pop songs and this film are the kinds of thing that crumble in the face of cynicism, and this film could easily be torn apart.

But, if you've ever let yourself enjoy a goofy pop song in the past, the kind of song that you may not remember forever, but you're humoring for the rest of the day—I bet you'd get a kick out of *Music and Lyrics*.

KATE RENNEBOUGH

FRISBEE

THE LIFE AND DEATH OF A HIPPIE PREACHER



Royal Alberta Museum Theatre
February 18, 2007 - 6 PM. Admission is free.
Donations will be accepted to fight HIV/AIDS in Edmonton

A special screening of David Di Sabatino's film
frisbee

Lonnie Frisbee was a man who possessed great spiritual power and promise, became an outcast because of his secret homosexuality and died of AIDS. This evening will explore his life and death, and the Christian Church's response to it. People from all backgrounds and opinions are welcome to participate in the discussion with the film's director, David Di Sabatino, and the Rev. Dr. Mark Tolton.

This evening of Faith & Film is presented by Urban Bridge Church, an urban Christian community meeting at the Royal Alberta Museum Theatre Sundays at 10 AM.

UrbanBridgeChurch

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IN THEATRES FEBRUARY 23rd, 2007

One way Conversation

Cod not ready to take your questions

CONVERSATIONS WITH GOD

Written by Stephen Simon, Starring Henry Cavill, Opens Fri, Feb 16, ★★★★☆

IT IS A PORTAL TO GREATER TRUTH. You are sensitive to it. Art poses questions, suggests possibilities. At best, it guides people to ideas. It does not dictate, it doesn't show its intentions so baldly.

Conversations With God is not art. It is a self-help book in movie form, complete with scenes of people presenting their testimonios about how God has changed their lives. This movie is the story of the author of the book, *Conversations With God*, but it's also a journey, didactic, and—worst of all—it tells you all the answers.

Author Neal Walsch is played by the fine Canadian actor Henry Cavill, in a terrible fake beard but giving the best he can, under the circumstances. Walsch lectures an adoring crowd, sharing his revelations about life and God. Then the movie flashes back to the episodes in his life that led him to his success.

Five years earlier, a car accident left his neck broken and him unemployed and homeless. Too proud to ask for help from his family, he lives

It's a self-help book in movie form complete with scenes of people presenting testimonios.

In a campground where fellow homeless men gradually help him to turn about life on the street, but it's tough. He tries and fails to get jobs. His beard gets dirty. People begin to regard him as an undesirable. People also show him kindness, but we see that such fortunes are random. We are meant to feel sympathy for man who has hit rock bottom. We are supposed to cry for him as he daily averts his eyes as he eats from a dumpster. But we are constantly reminded that he is not one of Them, not someone who is better than the great.

When God first speaks to him: "Have you had enough yet? Are you ready now?" it's an invitation that we are meant to think is asked of all us, if only we could join his club. Several montages of a man scribbling on a legal pad later, and we're back with Neale, cleaned up and on the speaker circuit. It's a life of a moment, told by-the-numbers from a walk in the desert to doubt to inspiration.

Though Walsch preaches that he is flawed as anyone, never are we allowed to see him as anything more than a prophet. When someone in the audience dares to question his character, we are shown a glimpse of a young boy and his mother and dad that he has gone through a series of divorces. But we're not actually told the circumstances, we never see him as anything more than either a victim or a noble seeker of truth.

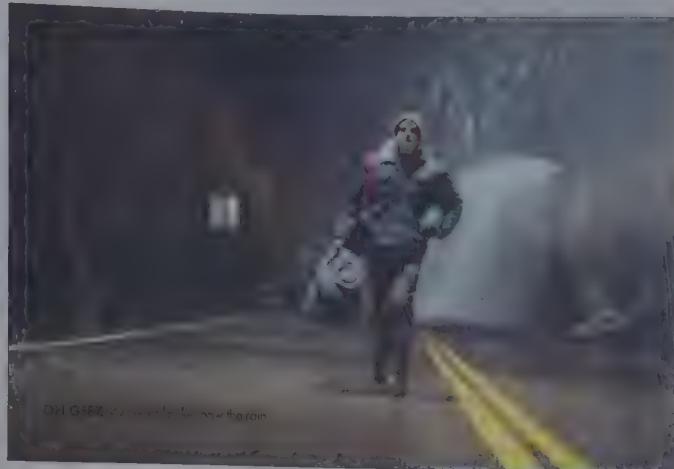
It's all false humility—where are the choices that led him to the street? What are the actions that left him without family, without friends?

Even so, it's hard to really worry about the guy. He glides through even the worst times, being helped out by mysterious helpers, coincidences, voices, and premonitions.

You get the sense that if you're not already converted, we're being sold something. Speaking to a Unitarian congregation, he declares that spiritual men and women, like firefighters, teachers and other service workers, should not be relegated to be penniless and celibate. And so he hasn't, five bestselling books and a fortune later.

Like other religious tracts, *Conversations With God* leaves no room for questions (why does anyone believe him?), and asks you to believe in only one way. But if history has taught us anything, it's that one should beware those who claim to speak to God and then profit from his disciples.

MARI SASANO



OH GEEZ, IT'S RAINING AGAIN

SEE Magazine, the Garneau & Princess Theatres Present AND THE NOMINEES ARE... ACADEMY AWARD CONTEST

BEST PICTURE

1. *Babel*
2. *The Departed*
3. *Letters From Iwo Jima*
4. *Little Miss Sunshine*
5. *The Queen*

ACTOR IN A LEADING ROLE

1. Leonardo DiCaprio - *Blood Diamond*
2. Ryan Gosling - *Bird Nelson*
3. Peter O'Toole - *Venus*
4. Will Smith - *The Pursuit of Happyness*
5. Forest Whitaker - *The Last King of Scotland*

ACTOR IN A SUPPORTING ROLE

1. Alan Arkin - *Little Miss Sunshine*
2. Jack Palance - *Little Children*
3. Dennis Hopper - *Blood Diamond*
4. Eddie Murphy - *Dreamgirls*
5. Mark Wahlberg - *The Departed*

ACTRESS IN A LEADING ROLE

1. Penelope Cruz - *Volver*
2. Judi Dench - *Notes on a Scandal*
3. Helen Mirren - *The Queen*
4. Meryl Streep - *The Devil Wears Prada*
5. Kate Winslet - *Little Children*

ACTRESS IN A SUPPORTING ROLE

1. Adriana Barraza - *Babel*
2. Cate Blanchett - *Notes on a Scandal*
3. Abigail Breslin - *Little Miss Sunshine*
4. Jennifer Hudson - *Dreamgirls*
5. Renée Zellweger - *Babel*

BEST DIRECTING

1. *Babel*
2. *The Departed*
3. *Letters From Iwo Jima*
4. *The Queen*
5. *United 93*

ART DIRECTION

1. *The Good Shepherd*
2. *Pan's Labyrinth*
3. *Pirates of the Caribbean: Dead Man's Chest*
4. *The Prestige*

CINEMATOGRAPHY

1. *The Black Dahlia*
2. *Children of Men*
3. *The Illusionist*
4. *Pan's Labyrinth*
5. *The Prestige*

ANIMATED FEATURE

1. *Cars*
2. *Happy Feet*
3. *Monster House*

SHORT FILM - ANIMATED

1. *The Danish Poet*
2. *Lifetimes*
3. *The Little Matchgirl*
4. *Maestro*
5. *No Time for Nuts*

SHORT FILM - LIVE ACTION

1. *Binta*
2. *Curse of the Golden Flea* (Bella & Luisa Green idea)
3. *Helmar & Son*
4. *The Savoir*
5. *West Bank Story*

DOCUMENTARY FEATURING

1. *Deliver Us From Evil*
2. *An Inconvenient Truth*
3. *Iraq in Fragments*
4. *Jesus Camp*
5. *My Country, My Country*

DOCUMENTARY SHORT SUBJECT

1. *The Blood of Yingzhou District*
2. *Recycled Life*
3. *Rehearsing a Dream*
4. *Two Hands*

FURTHER LANGUAGE FILM

1. *After the Wedding*
2. *Days of Glory (Indigènes)*
3. *The Lives of Others*
4. *Pan's Labyrinth*
5. *Water*

SCREENPLAY - ADAPTATION

1. *Borat: Cultural Learnings of America For Make Benefit Glorious Nation of Kazakhstan*
2. *Children of Men*
3. *The Departed*
4. *Little Children*
5. *Notes on a Scandal*

SCREENPLAY - ORIGINAL

1. *Babel*
2. *Letters From Iwo Jima*
3. *Little Miss Sunshine*
4. *Pan's Labyrinth*
5. *The Queen*

VISUAL EFFECTS

1. *Pirates of the Caribbean: Dead Man's Chest*
2. *Poseidon*
3. *Superman Returns*

MORE OF

1. *Apocalypto*
2. *Click*
3. *Pan's Labyrinth*

EXTREME DESIGN

1. *Curse of the Golden Flea*
2. *The Devil Wears Prada*
3. *Dreamgirls*
4. *Marie Antoinette*
5. *The Queen*

MUSIC (ORIGINAL SCORE)

1. *Babe*
2. *The Good German*
3. *Notes on a Scandal*
4. *Pan's Labyrinth*
5. *The Queen*

MUSIC (ORIGINAL SONG)

1. "I Need to Wake Up" - An Inconvenient Truth
2. "Listen" - Dreamgirls
3. "Love You I" - Dreamgirls
4. "Our Town" - Cars
5. "Patience" - Dreamgirls

SOUND

1. *Apocalypto*
2. *Blood Diamond*
3. *Dreamgirls*
4. *Flags of Our Fathers*
5. *Pirates of the Caribbean: Dead Man's Chest*

SOUND EDITING

1. *Apocalypto*
2. *Blood Diamond*
3. *Flags of Our Fathers*
4. *Letters From Iwo Jima*
5. *Pirates of the Caribbean: Dead Man's Chest*

FILM EDITING

1. *Babel*
2. *Blood Diamond*
3. *Children of Men*
4. *The Departed*
5. *United 93*

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capsule film reviews

Alpha Dog Directed by up-and-comer Nick Cassavetes (*The Notebook*). Alpha Dog attempts to accomplish so many things that it ends up accomplishing nothing, getting in the way of his actors and pulling the rug out from under their feet. A parade of young actors (including Justin Timberlake) play a host of despicable characters, including Johnny Trulove (based on the real-life figure of Jesse James Hollywood, a notorious L.A. drug dealer during the '90s). Too much talent going after a film with no purpose. ★★☆☆☆ (KR)

Because I Said So What happens when you let your middle-class, white-bread American mother pick out her husband for her daughter? This annoying romantic comedy is supposed to show the strength of the mother-daughter bond, but instead sticks Diane Keaton in her role of the mom: shrill, pushy, and unpleasantly "zany." This is not what they mean when they talk about taking risks for strong older women. Milly (Mandy Moore) is stubbornly unmotherly, mother is controlling, and now. Now we have to be shown all the ways one sister is wrong (ugly, boring, takes modernism a little too much) and the other is perfect (a lovable dad, easy going, accepts his wife's quirks). Disappointing. ★☆☆☆☆ (MS)

Blood Diamond Fisherman Solomon Vandy (Djimon Hounsou) is pressed into service picking diamonds out of a muddy river where he's missing from a rebel fighter and arrested, but not before hiding a diamond. Former Rhodesian mercenary Danny Archer (Leonardo DiCaprio) smuggles diamonds from Sierra Leone and neighbouring Liberia to a diamond cartel in London. Solomon's diamond is his ticket out of Africa. The usual plot inconveniences are tacked together in the usual carefree way, but the film's primary failing is that it keeps the action "over there." If director Edward Zwick really wanted to win over people's faces in it, he would have shown where the diamonds actually go—say to the girls of war in white dresses in cities like Edmontons. ★☆☆☆☆ (KR)

Casino Royale Casino Royale follows James Bond (Daniel Craig) to several exotic locations as he tracks down the main villain of the film, a banker to international terrorists, Le Chiffre (Mads Mikkelsen). Director Martin Campbell has delivered a fantastic action film that relies more on suspense and intrigue than the over-the-top gaudiness of past Bond films. Casino Royale reinvents Bond. He's a lean, mean, cold-hearted, womanizing, professional killing machine. Here we are presented with a real, complex, and brooding man, who doesn't always win. This is a Bond that is rough around the edges and he's all the better for it. ★☆☆☆☆ (KR)

Catch and Release After her fiancée dies, Gray (Liev Schreiber) is forced to move in with his parents (Sam (Kevin Smith) and Dennis (Sam Rockwell), both of whom do not seem to become attracted to him (Timothy Olyphant), whom she doesn't like. Any moments of actual enjoyment, however, don't occur until Juliette Lewis arrives onscreen, as message therapist Maureen, and she and Smith run off with the film together. The people who this film is intended for, the "chicks" of the ubiquitous chick flick audience, will be the most let-down by this unimaginative fare. Schreiber is boring as Gray, and Fritz is the most one-dimensional character of recent romantic film history. ★☆☆☆☆ (KR)

Charlotte's Web In spite of its A-list cast, this adaptation of the beloved spider-saves-pig story ultimately fails. The heart of the book is there, and there doesn't appear to be any attempt to interpret its lofty values. But maybe Charlotte's Web was never meant to be a film in the first place. We lose the pacing of a chapter-a-night bedtime reading of the novel: two hours from birth to death, even for a spider's lifetime, seems rushed. Wilbur's voice remains that of a 10-year-old, although its embrace of mortality is one of the book's strong points. ★☆☆☆☆ (MS)

Dreamgirls When the lights go down, the R & B starts out and gives you a charge, but then Dreamgirls sags under a load of questionable music and sex, trying to tell a story bigger than its makers can squish compellingly into two hours. ★☆☆☆☆ (KR)

Jamie Foxx plays Berry Gordy Lite in this hollow retelling of the Motown story, musically narrated by some-sounding melodies delivered without restraint but likewise without feeling. ★★☆☆☆ (KR)

Deja Vu Deja Vu starts with a terrorist bombing of a New Orleans passenger ferry that kills hundreds of people. ATF agent Doug Carlin (Denzel Washington) investigates and uncovers the body of beautiful Clare (Paula Patton), who was allegedly murdered earlier that day by the terrorist (Jim Caviezel). Carlin then learns of a special high-tech surveillance device that allows you to re-watch the past unfold and, just possibly, travel back in time. But director Tony Scott has managed to make a slow-paced, watered-down version of every other movie he's ever made. The only bright spot is Jim Caviezel, who manages to take the stock Unabomber terrorist and create a genuinely menacing character. ★☆☆☆☆ (NC)

Freedom Writers A naive, idealistic teacher (Hillary Swank), unprepared for what she'll face in the classroom, a group of burn-out, disinterested teachers who smile condescendingly at the newbie, and the band of thick-skinned, really dedicated kids who have had to grow up too fast, and you know, really just want to learn. Surprisingly, once it moves beyond these banalities, Freedom Writers' earnestness catches up with you. It doesn't pretend that it will eliminate racism, but rather reveals in a single triumph in that never-ending battle, and does a completely reasonable job of entertaining us in the process. ★☆☆☆☆ (KR)

The Good German Steven Soderbergh applies film noir techniques to pump up the drama of a less-than-star-studded story. Ernest Patrick Tully (Tobey Maguire) is an earnest young hero who has insinuated himself into the army motor pool in post-war Berlin so he can get paid. He's assigned to drive for Captain Jack Geissmer (George Clooney), a world-weary historian who has returned to cover the Potsdam peace conference, but with his own agenda. A handful of subplots provides fuel for a terrific film, but despite strong acting (particularly from the hypnotizing Cate Blanchett) and beautiful cinematography, it feels somehow hollow. ★☆☆☆☆ (AK)

The Good Shepherd Characters, rather than history, have been Robert De Niro's stock-in-trade, and that may be why he chose as director and producer of *The Good Shepherd*, to hang the bulk of his film on the exceptionally unexpressive Wilson, with two unfortunate consequences: 1) the audience has to watch Matt Damon holding everything in for over two and a half hours, and 2) the genesis of the CIA has to fight for time and attention, making *The Good Shepherd* a curiously ahistorical and apolitical biography of one of the most important political operations in history. ★☆☆☆☆ (KR)

The Holiday The day before Christmas holidays, Iris (Kate Winslet) on-off lover announces his engagement. In LA, Amanda (Cameron Diaz) has discovered that her live-in boyfriend has been unfaithful and pitches him out the door. Both are looking for an escape, and find the answer in the form of a house exchange. Then it's time to pair our miserable singles up: for Amanda, it's Graham (Jude Law), Iris' brother. Then Miles (Jack Black), and Iris are forced together. But everyone "falling in love" in this movie is rebounding, and we know it. The Holiday is a wishful-thinking story filled with contrived romance that seems like more trouble than it's worth. ★☆☆☆☆ (DA)

The Last King of Scotland A Scottish doctor moves to Uganda and becomes personal physician and, eventually, advisor and aide to Idi Amin Dada (Forest Whitaker). The Last King packs a punch, not just because of phenomenal performances, but because it binds its audience to those performances—it's only later that you can look back and see how easily you slipped into the protagonist's dangerously naïve vantage point. While Mardonford's film is extraordinarily entertaining, putting its audience in a position to ask itself some hard questions as it leaves the theatre. ★☆☆☆☆ (KR)

The Queen This is undeniably a classic two-hander about the Elizabethan monarch and her advisor, yet there's something not quite about the idea of a film on the present monarch. In the 21st Century we ought to have got over our strange fascination with hereditary power and privilege. Fruer's film seems altogether too soft and reverential, though it masquerades as a pitiful critique of all things royal. This is a film that, for all its scenes of Elizabeth doing "normal" things like drinking tea, answering telephones, weeping, and swearing, has no interest in determining whether the members of the monarchy are really "just



ALICE? ALICE COOPER? Ghost Rider: successful comic book adaption or tragic Nic Cage slumfest? Decide for yourself this weekend.

Miss Potter Fight the urge to flee the theatre upon sight and sound of Keeze Zellweger as she attempts to pass herself off as Beatrix Potter, creator of Peter Rabbit, holding herself away in the room she's had since childhood, meticulously illustrating her furry friends and concocting stories about their imaginary lives. The first quarter suffers from terminal whimsy, eventually yielding... what? A bittersweet comedy of manners? Or a spirit-swelling story of an individual bucking oppressive societal trends? It's a bit of both really, with only the second part holding any real interest, but in spite of a host of flaws

★☆☆☆☆ (ZV)

The Painted Veil Technically there isn't a thing wrong with The Painted Veil: the look of it is stunning from beginning to end, whether summoning the glamorous details (and drill cutiness) of British high society or soaring over the lush green peaks and winding waterways of rural China. In the end, it strives for onanism—a good old-fashioned romantic yarn set somewhere or other exotic, with a dash of adventure and the timely appearance of a mordant in its denouement to let you know with a wry wink the tale is over. It's quite stirring, but really no more than the sum of well-executed parts. ★☆☆☆☆ (SL)

Pan's Labyrinth Thank the celluloid deities for Guillermo del Toro, who delves deep into his obsessions with the fantastical realms that lurk beneath the surface of horrifying everyday realities. Set in Franco-era Spain, Pan's Labyrinth is the physical, metaphysical, and metaphorical journey of young Ofelia, a tale that moves back and forth between reality and fantasy, setting the two worlds on shockingly bloody, violent collision course. A powerfully imaginative work that stands horns and hooves above everything else out in the last year. ★★★★★ (DA)

Partition A conventionally pretty but ultimately underwhelming film about trans-faith love in the midst of the partition of India. Jimi Mistry (as decent, bigoted hating Sikh Gian), Kristin (Smulville) Krauk (as Muslim woman Gauri) protect and then fall in love with, and Neve Campbell (as the Brit with a heart of gold) who tries to find out what happened to Naseem's family) lock the chops to retrieve the skinny script from awkwardness. Partition cops out a fate of forbidden love that shies away from the menace of barbarous bigotry, too awkward and sentimental to be as grim as it needs to be. ★☆☆☆☆ (KR)

The Queen This is undeniably a classic two-hander about the Elizabethan monarch and her advisor, yet there's something not quite about the idea of a film on the present monarch. In the 21st Century we ought to have got over our strange fascination with hereditary power and privilege. Fruer's film seems altogether too soft and reverential, though it masquerades as a pitiful critique of all things royal. This is a film that, for all its scenes of Elizabeth doing "normal" things like drinking tea, answering telephones, weeping, and swearing, has no interest in determining whether the members of the monarchy are really "just

like us." ★☆☆☆☆ (CN)

Smokin' Aces A fully loaded ensemble cast scambling across the country to Lake Tahoe, scavenger-hunt style to excise the heart of recently turned mob informant Bigby Israel (Jeremy Piven). The subtle back-story threatens to derail everyone's work, good or mercenary, and we begin to wonder if the Deep South-accented FBI chief really has Israel's best interest at heart. Decide for yourself if there's a not-so-subtle metaphor here. It's silly or serious when it wants to be, and overall a pretty good caricatured diversion movie set at the dusk of the age of mob clichés. ★☆☆☆☆ (FG)

Stranger Than Fiction Harold Crick (Will Ferrell) wakes up to find that his every move and gesture is narrated, only to discover that he's actually a character in a book and the voice is that of writer Kay Eifel (Emma Thompson). It sounds like a great idea, but somehow it goes off the rails, possibly because it's really just Charlie Kaufman by numbers. Everyone is too retrained (including Ferrell!), making the scenes ponderous and slow—bad news for a film that, at its core, is still a comedy. Nothing seems to ever gel, and every moment where you find yourself caught up in the story is undercut by something that knocks you out of it—either "poignancy," unnecessarily elaborate and chunky shots and sets, artificial whimsy. ★☆☆☆☆ (TM)

Venom Director Roger Mitchell takes another step toward cornering the market on films about ordinary people with unusual passions. Retired actor and female-o-phile Maurice (Peter O'Toole) befriends young Jessie (Jodie Whittaker), something other than the standard grumpy and perky movie teen. Bonded together initially for selfish reasons, they develop a most unusual and wonderful relationship. When that harmony is disrupted, we feel the characters' loss of balance: their well-guarded fares are revealed by the great script and great performances. ★★★★★ (KR)

Volver As fires burn throughout Spain, a woman (Lola Dueñas) becomes convinced that her mother has risen from the grave. But her mother has some pretty heavy guilt for the pain she was involved in, hidden from the family for several decades. Her sister (Penélope Cruz) finds herself repeating the cycle of violence and repression with a slight variation. The film is filled with the kind of impressively rich, feminine performances that Almodóvar alone seems capable of extracting from actresses. It's also characterized by a combination of visual lushness (and vivid use of colour). A typically accomplished and sophisticated Almodóvar picture, and probably one of his best. ★★★★★ (LG)

Reviewers: Dave Alexander, Nathan Cuckow, Fish Grinkowsky, Anthony King, Scott Lingley, Tom Murray, Celio Nichols, Kate Reennebohm, Mari Sesons, Zoltan Varadi, Jerry White, Kevin Wilson

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My favourite things

Skinny Legs makes booming impression

Skinny Legs and Cowgirls

9008 Jasper Ave. ★★★★

WITH THE SECOND COMING, HAVING not quite gone off as advertised, owing largely to the antics of the young clairvoyant and her mystic confidant dad solely in a loin cloth made from the skin of tree frogs, I found myself in somewhat of a quandary as to what to do next. I thus summoned my traveling companions, Painted Stick, Dirty Sock, and Can o' Beans (opting not to invite Spoon for reasons which to me were obvious at the time, though I have now forgotten), and engaged them for a meal at Skinny Legs and Cowgirls—which are, after all, three of my favourite things.

To the less trained or perhaps conspiratorial eye, the building may at first seem to be nothing more than a domestic edifice disguising itself as a restaurant, but upon closer inspection it is revealed to be a proper, although humble, dining facility, with five small tables all neatly adorned, and smartly appointed.

Painted Stick, having assumed I too was impatient, moved forward and began to assess the menu offerings at which point we were greeted by the vexing waitress who comprises one half of the mother-daughter duo (each with achingly normal thumbs)

that conceived of and now run the enterprise, to which Can o' Beans formed an immediate and almost hypnotic connection.

The daughter whom I shall refer to as Skyy (or perhaps that was the vodka bottle) drew from a chamber hidden to me, a beverage list for my consideration, and although the selections, like the tables, were few, they were weighty. Judging by the array of scents that danced in the air, I discerned a glass of wine was in the offing and my gaze fell so immediately upon an Argentinean Malbec (\$6) that it caused Dirty Sock to question whether I had chose it, or it me. Of the six varietals used to make red wine in Bordeaux, the French use Malbec as a chef would a spice. Yet the Argentines have given the grape a new life and I delighted in the glass that sat in front of me, filled with cherries and coloured so Ruby that it could easily have been chipped from the Great Eye of Delhi.

Choosing from the ample samplings of tapas (all of which call to mind Seville and the young lad who served his master so well by using the food to protect the drinks from otherwise innocuous insects) was no small feat and it caused me much consternation. In the end, I opted to visit the New World rather than the Old, and selected a bowl of corn and

potato chowder (\$7) to celebrate the most proliferous of all crops while also acknowledging the ancient Incas. Having twice marched in protest against the use of baby vegetables in the preparation of meals however, I was at first shocked when the steaming bowl arrived dotted with new potatoes and corn niblets. Sensing my unease, Can o' Beans enquired as to their origins and Skyy (which I am now sure was the vodka bottle) assured us that the matron in the kitchen shopped daily for her goods, and would only choose those vegetables which freely offered their services. Gaining this knowledge, I was free to revel in the freshness of the tubers as they married their sweetness with that of the corn, as the sprigs of cilantro did the best they could to bring order to the proceedings.

The contest between sweet and savory slowed drifted away in my mouth as would a conversation between people walking in opposite directions, and thus preparations began for the chorizo and rice (\$16) which I had selected as a main, despite the protests of Painted Stick who said, "You have chorizo. I prefer art."

The hostess, who was no doubt skilled in such matters, quickly produced the sausage dish that was



both a blend of chorizo and art. Slices of the sausage had been seared and slightly charred in a pan with tomatoes and peppers, to which more of the ruby nectar was added and reduced. Then, at a precise moment which was apparent to the chorizo although I could not detect it, the matron scooped the mixture over the rice the way a painter would swipe a brush. The taste so pleased me that I entered what could logically be described as a near Tantric state, while Painted Stick produced a flute and single-handedly composed a Balinese Gamelan as I munched away in ecstasy.

As we tumbled out of the restaurant into the night, I refused the invitation to join the others and see their

journey to its end, opting instead to go home and adjust my records to more accurately reflect the fact that Skinny Legs and Cowgirls were now four of my favourite things.

"BOOMER"**RUMBLINGS**

WITH VALENTINE'S DAY JUST COME AND gone, what shall we do about all those girl dolls? Don't despair, *Possa Temps* has declared every Wednesday night is single night and they're offering a dollar for ounce drinks on "hump" day. Also, the first Tuesday of every month will be a dessert tasting night (\$40 per person). March 6th is "Sake and Sushi" night. Tickets are \$20. Call 909-6976.

Send your foodie news and tips to foodie.see.greatest.ca

RECOMMENDED

RECENTLY

the day, and then pop in to reward yourself for a job well done. ★★★★ (Nov 2006)

SOUTHEAST ASIAN

NINH KIEU (10708-98 St.) If you're a fan of the venerable Vietnamese noodle soup soup, give the Ninh Kieu a try. Everything about the place is fairly standard and similar to what you would normally expect from this type of restaurant, except for the pho, which is really quite good. Oh, I guess the green onion cake is pretty good too. ★★★★ (Jan 2007)

CHINESE

NEW TAN TAN (10133-97 St.) If you're an old dim sum veteran, you'll probably be happy enough with the New Tan Tan and its somewhat "rugged" style. But if you're new to this type of service and are looking for a dim sum for dum-dums first time experience, you might want to try somewhere a little less... haggard? ★★★★ (Oct 2006)

FINE DINING

HARDWARE GRILL (9198 Jasper Ave.) Among one the best restaurants in Edmonton. Be warned however, if you go, it's an undertaking. Definitely not the place you just pop into with friends on a whim for a light casual meal. Be prepared to fast for at least a week before going, and hibernate afterwards (portions are way too big and priced accordingly). Definitely a special occasion restaurant. ★★★★★ (Feb 2007)

INDIAN

HAWELI (10220-103 St.) Tasty food and excellent naan bread, but be warned—try a lunch buffet. If that's your thing, this could well be your place. It's not your thing, I'd say maybe try Haweli for dinner. ★★★★ (Feb 2007)

EUROPEAN

CONTINENTAL TREAT (10560-82 Ave.) Definitely not the type of place that hopes to razzle-dazzle you with its creativity as the menu is largely standard (somewhat plain classic preparations of Eastern European favourites). It's the type of restaurant that used to set the standard for high-class dining which can still be a nice treat if you're willing to buy into the type of experience they're offering. ★★★★ (Dec 2006)

HOTEL

HOTEL MACDONALD - CONFEDERATION LOUNGE (10065-100 St.) Wondering what ever happened to the grand old tradition of hotel dining? It's at the Hotel Macdonald. But if you're not up to dropping some large coin on a meal just to have the experience pop by the Mac's Confederation Room for a glass of wine and a bite to eat. It's a guilty pleasure everyone should experience once in a while. ★★★★ (Dec 2006)

FAMILY

VICKY'S FAMILY DINING (993 9th St., Sherwood Park) This popular spot in Sherwood Park is great for those times when you don't feel like vegetables or fresh food prepared from scratch. The expensive cuts of meat they use are hard to screw up, so it's likely to be juicy and tender, but that's hardly setting the bar very high. ★★★★ (Jan 2007)

Singer - Songwriter Thursdays

8:30pm - 10:30pm

Live Jazz Trio Saturdays

8:30pm - 11pm

SELECT
restaurant + bar

8404 - 109 street

438-1812

KHAZANA
10177-107 Street
Call for reservations 702-0330
www.khazana.ab.ca

listings

PHONE: 430-9003 FAX: 432-1102 EMAIL: info@see.greatwest.ca DEADLINE: FRIDAY 5 PM



PROJECT HOPE Benefit with Fractal Pattern at the Starlite Room (10030-102 St), 428-1099, Feb 15. With guests Hills Like White Elephants & Fields to Flood

LIVE MUSIC

ALTERNATIVE

BLACK DOG 10425-82 Ave., 439-1082 — Feb 17
Wardrobe Hank & Uncle Thirsty,
NEW CITY 10081 Jasper Ave., Palladium Building,
1042-CLUB — Every Fri Birch Birch w/ D's
Daren, Greg Goss & Brad Head
WHOREPLANT U OF A CAMPUS — Feb 16 Ten
Second Epic, The Spell Canvass & The Reason
w/ Josh Ritter w/ Colin Prestner & John
oh

BEADY CAFE 8437-109 St — Feb 16 Frees n'
Five, Thomas Mead & Mitchell
DRUMBACK CAFE 10238-104 St., 421-3265 —
Every Thu The Kokomo Comedy Battle w/
Kathleen McGee Feb 16 Red Ram w/ The
Fins, Christine Hansen & The Audacity
w/ Jeff Kroll Feb 20 Come Hymie & Jay Giddy
Feb 21 (one show) w/ City Vox, DK Obomka
and Child

SHRINE ROOM 10030-102 St 428-1099 — Feb 15
Projected Hope Benefit w/ Fractal Pattern
Hills Like White Elephants & Fields to Flood 10
The Dudes w/ Nick Penruel & his band, Hot
Flips Feb 17 Soul in Rhythm, Spellcove Lewis
Feb 18 The Glitch Mob's Cook and Boreo,
Lambchop, Thee Oh Sees, Thee Silver Mt. Zion, and
Tweegs w/ Wild Bill Vihodl, Greg Scott & guest
Feb 21 ONE ON WHYTHE 10238-82 Ave., 437-7699

Every Fri & Sat DJ Choklit Eks & DJ Spyder
REVIEW UNDERGROUND 10030-102 St. 428-7827 —
Every Thu THE NRMLS WATCM w/ DJ Nik 7 fer
Ising, Cest Dangerous, Feb 16 Rose Sparrow, Mar
Cameron & Kris Globash Feb 17 Sminkin' Every
Wet Party w/ the J-Bots

WEIR 10425-109 St — Feb 18 Tippy Agogo tribal jam
by The Ancestors.

BLUES & ROOTS

BLUES CHAIR 9624-75 Ave., 989-2861 —
Feb 15 Joshua Gropp Feb 16 Jim Findlay Feb

HOT SHOWS

Feb 15 — Project Hope Benefit Starlite Room,
10030-102 St Fractal Pattern, Hills Like White
Elephants & Fields to Flood
Feb 16 — The Spell Canvass & Ten Second Epic.
Newcourt U of A campus All ages. Tickets
\$ 5 on TM. Blackdust Megatones, FS Skate &
Wheateen

Feb 18 — The Ivan Marson The Bank
w/ Hootenanny
Feb 19 — Josh Ritter, Colin Prestner & John
oh
Galaxy Powersports U of A campus
Feb 20 — Buckcherry Edmonton Events Centre,
1042-CLUB w/ Idle Sons & Chuck Tickets \$24.95-
\$29.95 or TM

TICKETS LEGEND

ART — Arden Theatre, 5 St. Anne Street, St. Albert, (780) 459-1542, boxoffice@st-albert.net, ardentheatre.com • **CIT** — Citadel Theatre, 9828-101A Ave., 425-1820, 1-888-425-1820, citadeltheatre.com • **HOB** — Horizon Stage, 315 Jaspern Ave., Spruce Grove, 962-8995, horizonstage.com • **TIX** — Tax on the Square, 9930-102 Ave., 420-1757, 1-877-888-1757, tixonsquare.ca • **TM** — Ticket Master, 451-8000, ticketmaster.ca

THE NEW TAPHOUSE 9020 McKinney Ave., 9
Albert — Info 458-0860. **O'BRIEN'S BISTRO**
PUB 10616-82 Ave., 414-5755 — Mon-Di
Angus T-bone Irish jamb session w/ Shemra
Johnson & Irish dancers Wed Chris Winters of
Captain Trotter & guest
ROSE & CROWN PUB 10235-101 St., 424-7575
& Fri 10235-101 St., 424-7575
& Fri 10235-101 St., 424-7575
Feb 15-24 Duran Allen
SHERLOCK HOLMES Bowdoin St. WEATON 424-7575
Feb 15-17 Dave Hebert Feb 19-24 Chuck Brown
SHERLOCK HOLMES Downtown 10012-101A
Ave., 426-7784 — Feb 15-17 Chuck Brown
Feb 19-24 Billy Ringo

DANCE CLUBS

ALTERNATIVE

BACKROOM VODKA BAR upstairs, 10324 82
Ave., 436-4410 — The Electric Iron w/ DJ

Lazerbeam, trip hop, dub, lounge, elec... &

IDM, moshup, drink specials Fri Funky 11-3:30
w/ Phife & friends

BAMBOLEO LATIN LOUNGE 9221-34 Ave., 433

880-2920 — Latin jazz, salsa, live bands, DJ Kros Kue &

Milo, the best salsa, merengue, bachata, reggaeton & salsa music

BOOTS 10242-106 St., 423-5014 — Open 7

days/week. Happy Hour: 3 to 8 pm Fri Retro

Disco Sat Flashmob Saturdays w/ DJs Derrick &

Mon Amour, Mucho Mucho, Male Stripper, 11 pm

BUDDY'S NIGHT CLUB 12416-132 Ave., 451-5500 —

16 & 17 Master Lucky

XWRECKS 10143-50 St., 466-8059

JAZZ

FOUR ROOMS

1.37 Edm City Centre East, 426

4767

HUBERT'S 7401-115 St., 436-1161 — Feb 16

Tom Golka & Tom King Feb 17 Lorraine

Every Wed Wobbly Wednesday w/ dj fredar

Intc. Info: www.huberts.ca

JEFFREYS CAFE & WINERY Bar 7460-12 St., 451

8890 — Feb 16 Brett Miles Feb 17 Sandy

Foster

JOSHUA'S PIANO BAR Chateau Louis Hotel, 11272

Kingsway Ave., 452-7770 — Feb 15 &

Graham Feb 17 Dennis

THE IVORY CLUB & EBONY LOUNGE 2940

Calgary Tr. South, 465-6800 — Driveling piano

shows every The 8 pm, Fri & Sat 9 pm

Info: theivoryclub.ca

TOUCH OF CLASS LOUNGE Chateau Louis Hotel,

11272 Kingsway Ave., 452-7770 — Feb 16 &

17 Debra Lauren

YARDBIRD SUITE 12024-86 Ave., 432-0428 — Feb

22 The Chris Terry Group

POP & ROCK

CASINO EDMONTON 7055 Argyle Rd., 463-9467

— Fri & Sat Head on the Side

CASINO YEG Head on the Side, 12464-153 St., 424-9467

— Fri & Sat Head on the Side

BACKBRAUGHT PUB 8207-99 St., 430-9200

HOMEGROWN SORRY SHACK 8102-10324 82

Ave., 489-7009 — Every Sat, 5 pm, live music

JEKYLL & HYDE PUB 10610-100 Ave., 426-5381

— Every Fri & Sat Headwind

RENDEZVOUS 10108-149 St., 444-1822 — Feb

16 101 The Burnin' Sis, The Bigfoot

Rockseth & At the Stroke of Madness

URBAN LOUNGE 801 16-17 Speedhead 21 Faxus

15 Apache Rose CD release Feb 16-17 Grizzly

Dynamite Pig 17 Speedhead 18-19

Foundation w/ Se7en Sided & The

Wheatmonkeys

PUB MUSIC

ATLANTIC TRAP & GILL 7704-104 St., 432-4611

— Feb 15 Derino Feb 16-17 Acousticals Inc.

18 Master Lucky Feb 21 Duff Robinson.

BUND PIG St. Albert, 418-5332 — Feb 17 The

Hootin' Annies.

THE PRODUCERS

JUBILEE AUDITORIUM

Nazne, blondes, and Broadway—oh my. Mel Brooks' award-

wining tale of the most disastrous musical fiasco of all-time,

Springtime for Hitler. Feb 21-25.

EIGHT DAYS A WEEK

PICK OF THE WEEK



DANCING JONI JUBILEE AUDITORIUM

The collaborative efforts of Alberto Ballet's Jean Grande Motte and Joni Herself have culminated in *The Fiddle and the Drum*, a new visual feast focusing on humanity's war ring nature and environmental negligence. Feb 16 & 17

THE CLINK TIMMIS CENTRE

Studio Theatre's farcical tragicomedy features stellar design, plenty of parts roles, and one wily comedian perilously teasing his way to fame, and closer to intimacy. Until Feb. 17

BLACK AND WHITE THINKING LATITUDE 53

Opening night at 8 pm for David Conine's drawing exhibition showing alongside *Here They Are*, new portraiture by Natalie Danicich. Both run through Mar. 17

THURSDAY

15

FROM THE STARS TO THE TSARS METRO CINEMA

A journey through Russian Fantastik cinema, the campy and crazy precursor to Hollywood's sci-fi/fantasy genre. Running Feb. 15-19 & Feb. 22-26 (Citadel Theatre Complex)

SATURDAY

17

SILVER SKATE FESTIVAL HAWKREAK PARK

Cold, free fun! Plenty of winter activities, featuring a host of musical performances and snow sculpture competition

SUNDAY

18

TOOKER TALES & BIG PHARMA RIVERDALE HALL

An evening honoring the life of Tooker Gombberg, featuring on the pharmaceutical industry in Big Bucks, Big Pharma: Marketing and Advertising in the Drug Industry (923-100 Ave.)

MONDAY

19

BUCKCHERRY EDMONTON EVENTS CENTRE

Josh Todd—so crazy bitch. L.A.'s revamped, rehashed, and probably rebattled rockers make their comeback at WEM tonight

TUESDAY

20

SHIGERU BAN: AN ARCHITECT FOR EMERGENCIES ART GALLERY OF ALBERTA

Using anything from cardboard tubes to paperboard, architect Shigeru Ban has created amazing homes, pavilions, and chairs—so see screening of *Shigeru Ban: Survival Space* on Feb. 21-25.

WEDNESDAY

21

THE PRODUCERS JUBILEE AUDITORIUM

Nazne, blondes, and Broadway—oh my. Mel Brooks' award-winning tale of the most disastrous musical fiasco of all-time, Springtime for Hitler. Feb 21-25.

NEXT THURSDAY

22



VINOK WORLD DANCE Feb. 17, 7:30 p.m. Horizon Stage, Spruce Grove.

Acoustic Instrumental old time fiddle jam hosted by the Wild West Old Time Fiddle Jam
Info: 780-459-4766 — Fri 8 p.m. — Sat 9 p.m.
INGOLSTAD'S CAFE 10049-108 St — 7 p.m.
SODA RACK CAFE 10333-112 St. — 421-1265 —
Every Mon 8:30 p.m., featuring Ben Spencer,
NC.

THE DRUID SOUTH 2940 Colgate Trail, 465-4800 —
Open Stage w/ Chris Wynters, 9 p.m.

TUESDAY

MUND PUG PUB St. Albert, 418-6332 — Every Tue
Houseband open stage w/ Mark Amico, featured musicians the first Tue of each month
LEGENDS PUB 6104-172 St, 481-2786 — Open
ear night
SECOND CUP Churchill Square — 7:30 p.m. hosted
by Ron Taylor

THE DRUID 1106 Jasper Ave., 454-9928 — Chris
Hepburn open stage at 8 p.m.

YARDBOSS Suite 10203-80 Ave., 432-0428 —
Open session 8 p.m.

WEDNESDAY

ATLANTIC TRAP & GILL 7704-104 St, 432-4611 —
Open mic 8 p.m., hosted by Buff
BUD'S LOUNGE Capilano Room, St. Albert, 458-
2826 — Acoustic jam 8 p.m.
CAFE BRITT 1-20 McLeod Ave, Spruce Grove —
Every Wed, 7-9 p.m. Hosted by Paul LaPope
FIDDLER'S ROOST 8906-99 St — 8 p.m.
Flower Open Stage w/ Brian Gregg, \$2 cover, doors 7:30 p.m. Info: www.littleflower.ca, or 429-3624

PLAZA MUSIC HALL 10840-57 Ave — Bluegrass

open session 7-9 p.m. hosted by the Northern

Blues Circle Music Society. Info: 434-5997

ROSSDALE COMMUNITY HALL 10135-95 Ave —

Lower floor open stage 8 - 11 pm, hosted by

Brian Gregg. Info: 429-3624 or www.little

flower.ca.

THE LOCKER ROOM 10209-100 Ave. — Open

Stage for comedians & musicians.

HILLTOP PUB

LIVE MUSIC
FRIDAY AND SATURDAY

FEBRUARY 16/17
WHITE SUMMER
NO COVER

CUSTOMER PICK
OF THE WEEK

LASAGNA & SPAGHETTI
\$8.95 - \$9.95

FRIDAY

ONY HI BALLS \$9 3 OZ

SATURDAY

ONY PARALYZERS \$9 3 OZ

STAR



NAKED CYBER CAFE & ESPRESSO BAR 10354

10354 105 St. 405-7320 — Every Thu open

stage poetry readings — Every Fri open

PEOPLE IN YOUR NEIGHBOURHOOD READING

CIRCLE — Sat, 10 am, Steinway Plaza, 9543-5440

PHILOSOPHER'S CAFE — Edmonton Room (bowling)

Stanley A. Milner Library, Sir Winston Churchill Square. An ongoing series of free

Philosopher's Cafes presented by the University of Alberta Philosophy Department. Open to all and

friendly discussions on current issues. Info: email barker@ualberta.ca or call 496-1822.

PHILOSOPHY CAFE — Whistledown Crossing Library,

4211-105 St. Info email bjones@ualberta.ca or call

496-1822.

POET'S INK WRITING EVENINGS — Castle Rock

Pub, 570 1/2 St. Info: Red writing evenings every

Sun except long winter months. Info: 426-1800

REVIEWERS' CAFE — 10th Avenue Centre 2180-105 Ave

— Every Sun, 11 am. Seminar

SGI EDMONTON BUDDHIST LECTURE SERIES —

Feb 21, 7 pm. SGI Centre, 2nd Fl., 11209 Jasper Ave. An introduction to Buddhism as a philosophy for living. Free and open to all. Info: sigidmonton@hotmail.com

STEPHEN GALLAWAY READING — Feb 15, 9:30 am

Rm 430, GMRC. GMRC presents for the Arts, 10045-

156 St. Canadian author of *Fatherless*, *Swallow* and *Ancient Light*. Open to the public.

STEPHEN LEWIS & AVI LEWIS, A FATHER-SON

CONVERSATION: ONE FAMILY'S QUEST FOR SOCIAL CHANGE — Mar 6, 7 pm. Show

Conference Centre, 9797 Jasper Ave. With a

special performance by Ann Virend. Proceeds go to the Arden Club sponsored project. Tickets \$75 at TM

SUBTERRANEAN VOICES LECTURE SERIES — The

University of Alberta Political Science

Department presents the 2006-07 speaker series.

Subterranean Voices: Speculating & Theorizing from the Disciplinary Margins Info:

www.polsci.ualberta.ca/polsci

T.A.L.E.S. STORYTELLING CIRCLE — Second Fri of

every month Sep-Jun City Arts Centre, 10045-

84 Ave. Come to share stories or just to listen.

First visit \$3, to cover rent/rental. Info: email jannie@tales.ca 2932

LEARNING

AFRICAN DANCE CLASSES — Movement. The

Afro-Caribbean Dance Ensemble holds classes

conveniently located on Jasper Ave. Info: 415-5211 or www.movementdance.com

DANCE CLASSES FOR COUPLES — Grant

MacEwan College Centre for the Arts, 10045-

156 St. Feb 24, 7 pm. \$10 per class. Info: on

university website or christine@grants.ca or

email christine@grants.ca

DROP-IN ART CLASSES — Profiles Public Art

Gallery, 19th Floor, St. Albert. Every Wed

Thu, \$10 per class. Info: on

university website or christine@grants.ca or

email christine@grants.ca

FAVOR WORKSHOPS — The Film and Video Arts

Society offers one-night workshops twice a

month in a variety of media activities. Feb 13, 7

pm. "Toes for Artists," free. FAVA also offers a

variety of 8-12 week classes. Details at

www.fava.ca

FLAMENCO LESSONS — Judith & Oscar Jose

Garcia teach both Flamenco dance & guitar

Flamenco every Fri, 7 pm. 10 pm. El Toro

Restaurant, 10425-100 Ave. Info: 780-349-

KIDS

ADVENTURE SUNDAYS John Jansen Nature

Centre, Far 8 & Whitemud Dr. — Every Sun,

11 am - 4 pm. Join a naturalist and explore a

new theme. Each weekend features hands-on

activities and projects for the whole family.

Admission \$17.50 adults, \$1.50 youth/ seniors,

\$1.25 children. Info: 496-8787 or www.edmonton.ca/johnjansen

ART-VENTURES Profiles Public Art Gallery, 19

Perry St, St. Albert, 460-4310 — Every third

Sat, 1 - 4 pm. Drop in to the gallery and discov-

er how much fun art can be. Children, ages 5

12. Suggested donation per child is \$2. Parents

must stay with their children.

BALLOON STYLING & CLASSES FOR KIDS — Info

email dean@balloonsbydean@hotmail.com, or

call Neil at 780-239-2209

CAPOEIRA KIDS CLASSES 10540 Jasper Ave.,

THURSDAY

81-SEXUAL WOMEN'S COFFEE GROUP — Second

the each month 7:30 pm. A social group for

curious women who are interested in gay,

lesbian, bisexual, transgender and straight

but friendly women. Info: just U of A. Info: www.geocities.com/makingwaves-edm

FREE TO BE VOLLEYBALL Amiskwacy Academy,

10327-106 St. — Every Wed, 7 pm. 100

players of all levels welcome. Info: Merv at 425-0356 or paradise@hotmail.com

PLAGS Pride Centre, 9540-111 Ave. — Support

meeting first Tues every month at 7 pm for

parents, families and friends of lesbian, gay,

bisexual and transgender people. Info: Ruby at

436-9986 or elton@plags.ca

TRANS SUPPORT GROUP Gameau United Church

meeting room, 11748 148 Ave. — Second Tue of

every month, 7:30 - 9:30 pm. TTQ, an education-

& support group for trans-identified & ques-

tionsing people. Info: 716-1412 or

ILLUSIONS SOCIAL CLUB The Roast, 10345-101 St.

— Second Thu of each month, 8 pm. Cross-

dresses, transsexuals, friends & supporters

meet. Info: 387-3343 or go to www.geocities.com/makingwaves-edm

MAKING WAVES SWIMMING CLUB — Recreational and competitive swimming with

coaching. Beginners encouraged to participate.

Practices every Tue & Thu. Socializing after

practice. Info: www.geocities.com/makingwaves-edm

FRIDAY

CURLING WITH PRIDE Sherwood Curling Club, 9230-90 Ave. — Every Fri, 9 pm. Info: curling-withpride.com

TRANS SUPPORT GROUP Pride Centre, 9540-111

Ave. — Last Fri, every month, 7 pm. TTQ

Alliance, dinner & social evening for trans-iden-

tified & questioning people, family & friends.

Info: 716-1412 or ttq@shaw.ca

SATURDAY

NORTHERN CHAPS Boots, 10242-106 St. —

Edmonton's original leather-fetish uniform club

meets the first and third Sat of every month, 9 pm. Info: www.northernchaps.com or info@northernchaps.com

NORTHERN TAMS GBT LEAGUE

Gateway Lane & Recreation Centre, #100,

3414 Gateway Blvd N — 5 - 7 pm; group sup-

per each week after bowling (optional). Cost is

\$15 per person. Info: Peter: 483-1075.

SINGLE LESBIANS OVER 40 — A group

of single lesbians mostly gathers for conversation

over tea & coffee. Info: Linda: 483-1075.

INFO: linda@linda@shaw.ca

SUIT & SHOW UP Pride Centre, 9540-111 Ave.

— Big Book study 12 noon - 3pm.

YOUTH UNDERSTANDING YOUTH Pride Centre, 9540-111 Ave. — Every Sat, 7 - 9 pm:

Providing a warm and friendly place where les-

bian, gay, bisexual, transgender, straight and

questioning youth under the age of 25 can gather

to have fun and learn about themselves and their

community. Info: Linda: 483-1075.

YOUTH DROP-IN CENTRE Castle Downs YMCA,

11150-153 Ave. 476-9622 — Every Fri, 7 -

10 pm basketball, air hockey, foosball, swim-

ming & open gym. Call Trent, 476-9622 for info

709-3500 — Every Tue & Thu, 5:30 pm - 6:30

pm, Sat. 1 - 2 pm. Capoeira is a Brazilian art

of dance, martial arts & percussion. Info:

www.capoeiramed.com

FREE INDOOR SOCCER PROGRAM — Every Sat,

Nov-Jun Sacred Heart School Gymnasium, 96

St. & 108 Ave. — 5 pm. \$10. Info: 426-9100.

KIDS KARATE Grandin School, 9884-110 St. —

Every Tue & Fri, 6:30 - 8:30 pm. Classes for

kids aged 10 & up. Info: 975-8910 or 460-

2931.

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10 pm basketball, air hockey, foosball, swim-

ming & open gym. Call Trent, 476-9622 for info

709-3500 — Every Fri & Sat, 5:30 pm - 6:30

pm. Info: Linda: 483-1075.

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YOUTH DANCE CENTRE Castle Downs YMCA,



AMERICAN GUITAR SUMMIT Feb 16, 7:30 pm, Arden Theatre, St. Albert. Tickets \$38, at the Arden box office.

fun and apprehensive about how she and her son will be received. An anguished dad's a devoted fan - the wit that colours the turbulent love scenes - the politics and the art that filled old - world. Director Peter Hinssen. Starring Jeff Fulton. Rio Theatre Series. Tickets \$35-\$40 available at the Citadel Box office.

AT NIGHTS — Feb 23 & 24, 8 pm. *La Cite* telephone. 862-7777. A night of music, singing & flying guitars presented by Firefly Music. Tickets \$22 at Tix. Info: www.fireflymusic.com

— Feb 25 & 26 • Feb 28 • Mar. 2, 7:30 pm, Silver Place, Sherwood Park. Presented by Ward Musical Theatre. Tickets \$20-\$17 student, available at Festival Place box office.

DEY MOM, HOCKEY DAD — Until Mar. 4, 8 pm, Theatre, 10708-124 St. By Michael Thompson. In the gloomy winter days of full moon, opposites attract as Donna and Teddy, the single parents, meet while watching their sons play minor league hockey. Unexpectedly, they fall in love from the bleachers. A comeback to romance against the backdrop of our nation's beloved pastime. Director Bradley Morris.

Shanti Martin and Frederick Zbyski star. Tickets, \$23-\$25 adults. \$18-\$20 students. Tickets available at TIX or the Edmonton box office.

DEYS OF CATS — Until Mar. 3, Tue-Sat 8 pm, Sat 2 pm, Yarscana Theatre, 10329-83 Ave. \$17-\$20. By Cathleen Rooshoer. A Teatro La d'acqua production. A hopeless by-the-book officer, Mrs. Bullough, investigates a highly sexed-out feline presence in a bungalow behind by two sisters (Leona Brausen & Davina Schreiber). Tickets, \$23-\$25 adults. \$18-\$20 students. Tickets available at TIX or the door.

THE CLINIC — Until Feb. 17, Timms Centre, U of A campus. By Stephen Jeffreys. A style-bending psychological comedy about a bunch of boozin' dreams of making it big, as Elizabethan-style dining and plots are boiling, only to discover that careers can't be comedy that bites back. Directed by Sandra M. Nicholls. Tickets \$10 per session, \$8 students, or \$25/\$20 for all three, available at TIX or at the door.

THE CONSTANT WIFE — Until Mar. 4, Citadel theatre, by Somerset Maugham. The original Desperate Housewives. Marriage is not a sacred institution, a contract to be reviewed, reassessed and perhaps even abandoned if necessary. As the story twists and turns, so do Constant's plans for having bad luck, unfeeling friends and local gossip. She's on her own advantage. Director Bob Baker. Starring Fiona Reid. Shout! Theatre. Tickets \$45-\$60, available at the Citadel Box office.

THE PRODUCERS — Feb 21-25, Jubilee Auditorium. A hapless theatrical producer, a mousy accountant, a Swedish blonde-bombshell, and the campiest director in New York stage the

Jerdelle's Playhouse.com

NEW PLAY FESTIVAL — **NAUGHTY, NUDE,** — 87 Ave & 112 St. Six new plays by local artists, representing different associations and interpretations of nudity: vulnerability, sexuality, fibra, fun, and humour. Featuring Flap by Joel Crichton, Slewed Logic by Vincent Forcier, Hungry by Stephanie Medford, Make it a Double by Alexandra Forsyth, Memphis by Audrey Doherty, and Nudity by Nikolai Witchuk. Performances at 8 pm. \$10-\$12. Additional readings on Feb 15 & 17 at 5 pm. Pastries \$5 per show, available at the door. Info: www.jerdelle.ca/drama/newplayfestival2007

OH SUSANNA! — Yarscana Theatre, 10329 83 Ave, 211 pm. The Euro-style variety spec locale, guided by international glamour-ga Sustina Potchakui and her co-host Eros. God of novel laught! Music! Cocktails! Tickets at the door. Info: www.yarscanatheatre.com/ohsusanna.htm

RADIO FIRE THEATRE — 10329-83 Ave. 448-0695 — Every Fri at 11 pm Radio Fire's iconic improv show, STUCK.

STAGE STRUCK 2007 — Feb 23, 7 pm, Stage 2, 1 pm. *Wanderlust Playhouse*, 10322-83 Ave. The Alberto Drama Festival presents six local one-act productions adjudicated by Trevor Edwards. Past winners include: Jody Wooster in *Emergency Response* by Pauline Kael, and Freepie by Cody Porter. *Sister Mary Ignatius* by Christopher Durang & *Reduced for Quick Sale* by Kent R. Brown. Tickets \$10 per session, \$8 students, or \$25/\$20 for all three, available at TIX or at the door.

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ultimate Broadway disaster and musical fiasco Springtime for Hitler. Tickets at TM.

THE SKINNY — Feb 16-25, Transcorp Arts Barn, 10330 84 Ave by Michael Birn. Green Thumb Theatre, presented by Fringe Theatre for Young People. Chou engaged by a friend, ten-year-old Jess, to save her from a world of dangerous eating, while her younster, brother, deals with decent problems of his own. Tickets \$11-\$7 for children, \$13.99 student/ senior, \$17.10 adult. Available at the Fringe Theatre Adventures box office, 448-9000.

LIVE COMEDY

KOKANEE COMEDY BATTLE Siderock Cafe (1028-104 St. 9th Floor), Every Thu, 9:30 pm Local and touring comic talents perform. Come down and vote for your favourite comic. Hosted by Kathleen McGee. Info: www.myspace.com/kokaneecomedybattle

THE COMEDY FACTORY 408-341 4 Gateway Blvd 469-4999 — Feb 15-17 Downie Rosenthal Regular showtimes: Thur & Fri 8:30, Sat 8:30 & 10pm.

THE HUMOR STRIP 10305-423-2999 — Feb 15-17 Kyle Cease w/ Leon Gafford, Rick Brown, and Shawna Thompson. Men will fit Miss Mondays. Amateurs compete for audience approval. Alternative Comedy night! Hypnotists, magicians, and street performers. Fri & Sat 8:30, Sun 2:30pm. Tanyokes Duds. Info: www.themusicstrip.ca YUK YUKS 6 St. & 137 Ave, Londonerry Mall 481-4999 — Every Wed Pro Am Comedy Jam w/ Kenny Argar & Mark Solandrick. Info: yukyuksc.com

ALT CINEMA

EDMONTON FILM SOCIETY Royal Alberta Museum Theatre, 12845-102 Ave — Every Mon, 8 pm. *Women in Society* and the Prize. *Snow Cinema*. — Feb 26 *She Wore a Yellow Ribbon* (1949), starring John Wayne & Joanne Dru. Directed by John Ford.

FIRISIDE: THE LIFE AND DEATH OF A HIPPIE PREACHER — Feb 18, 6 pm. Royal Alberta Museum Theatre, 12845-102 Ave. Open film showing and forum with the film's director, David Di Stefano. Admission free, donations accepted to go towards HIV/AIDS organization.

from the secret files of
MAX CANNON

mentally modulated merch

Do any of your pants still fit?

Not by a long shot, but these black slacks of yours fit me like a glove.

Fine, you can wear them to work, but take off my pumps and my knee-highs before you head out.

Maybe it is, Ted...

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Call our hotline, 430-9043, between 11 am and 11:15 pm on Friday, indicate which prize you'll be vying for, and give the FREE STUFF operator the correct answer. If you reach the answering machine, hang up and try again. You may not win FREE STUFF by leaving messages on the phone, sending faxes to the SEE office, or if you have won in the last 30 days. SEE reserves the right to restrict prizes. Prizes must be claimed in person before the following Thursday.

FREE STUFF
CALL TO WIN

Prize: A double-guest pass to see *Conversations With God, Venus, or Partition* at the Princess Theatre. Skill testing question: Who authored the bestselling *Conversations With God* book series?

CRUISIN' THE COSMOS with THE KID

FEBRUARY 15 TO 21

AQUARIUS (Jan. 20 – Feb. 18)

As Shakespeare says, "What's past is prologue." That means you're not alone in your hair and runny eye and every experiment you care!

PISCES (Feb. 19 – March 20)

A lone star in the sky, you're the only one who can make it happen. So, stop being a do-gooder and start being a doer. It's time to stand up for what you believe in.

ARIES (March 21 – April 19)

The stars tell her, "A word to the wise is sufficient." That means you're not alone in your argument's sound!

Taurus (April 20 – May 20)

Easy, you're a do-it-yourself kind of gal. That means you're not alone in your desire to do things yourself. So, stand up for what you believe in.

GEMINI (May 21 – June 20)

You're like a sponge, taking in whatever comes your way. That means you're not alone in your desire to unanimously agree.

CANCER (June 21 – July 22)

It's very important for you to find the third way. For instance, if you're really angry at your boss, you might want to yell at him, but you might also want to ignore him and walk away. That means you're not alone in your fightin' thangs.

LEO (July 23 – Aug. 22)

If you want to do something, do it. You're not alone in your desire to do things your way. That means you're not alone in your wheels. Ain't no big thing. Especially when you consider the benefits this arrangement'll bring. Bein' submissive may not be all that easy for you, but the promise of prosperity should help get you through.

VIRGO (Aug. 23 – Sept. 22)

Known for bein' an individual of refinement and discriminating taste, this is not an image you want to screw with in haste. That's why this week, it's important that you take a stand and send a stiff upper lip. Give in to your instincts now, but only scuffle your soul!

LIBRA (Sept. 23 – Oct. 22)

From this week's troubles and tears, opportunity will rear its head and give you a chance to earn some more bread. Just don't forget to think! You can do so well without gettin' so much as a scratch, so that's the problem with attainin' success — there's no scratchin'!

SCORPIO (Oct. 23 – Nov. 21)

They say too much of a good thing just ain't good for the soul out sometimes, but that's not the case with you. And, like any other, you're not alone in your desire to be a good soul. So, stand up for what you believe in.

SAGITTARIUS (Nov. 22 – Dec. 21)

It's good to believe in something, but it's better to believe in yourself. That means you're not alone in your desire to be a good soul. So, stand up for what you believe in.

CAPRICORN (Dec. 22 – Jan. 19)

If you haven't studied this week, you're not alone in your desire to be a good soul. So, stand up for what you believe in.

You...

fions. Presented by Urban Bridge Church. Info www.urbangridbridge.com or www.lion-maryshope.com.

HE DIED WITH A FAIRALF IN HIS HANDS — Feb 25, 2 pm, Whitemud Crossing Library, 1217 - 106 St (496-8356). Part of the Sunday Afternoons of Whitemud Cultural series. Danny, an Australian writer tries to evade his creditors and write a prize-winning story for Penhouse, all while roughing it with a collection of druggies, minor criminals, draping sorceresses, and actors. Rated TBA. Free admission. Presented by EPL.

M.A.D.E. FILMS IN FEBRUARY — Art Gallery of Alberta, Churchill Square, Feb 21, 7 pm. Shigeru Ban, An Architect for Emergencies. Japanese architect Shigeru Ban is noted for his use of inexpensive construction materials, such as paperboard and cardboard tubes, to create breathtakingly beautiful houses, pavilions, and churches. His prefabricated housing designs have also been adopted by the UN to house earthquake victims in Turkey and Rwanda. Free. Info modernart.ca.

FROM THE STARS TO THE TSARS: A JOURNEY THROUGH RUSSIAN FANTASTIK CINEMA

Metro Cinema, Citadel Theatre Complex, 9828-101 Ave, A2E 9Z2 — The Heavens Call, Feb 15, 7:15 pm & Feb 17 9:30 pm. Two rival space probes headed for Mars and the moon crash-land on a nearby asteroid instead. Directed by Michael Koryukov & Aleksandr Kozyr. Planet of Storms, Feb 15 7pm & Feb 18 7:15 pm. Upon their arrival on Venus, astronauts find themselves victimized by super-primitive aliens, while robot named John periodically goes out of control, spewing gibberish and playing 40s dance music. Evenings on a Farm Near Dikantic, Feb 16 & Feb 19 7 pm. A block-

smith from a darkened village is sent on an endless quest on Christmas Eve by his beloved Oksana, stopping along the way for a conference with the devil. To the Stars by Hard Ways, Feb 17 7 pm & Feb 18 9 pm. The starship Pushkin finds an abandoned vessel in deep space filled with the skeletal remains of crew members, while robot named Mija seeks the help of earthlings to restore her severely polluted home planet. Stellar, Feb 16 & 19 8:30 pm. A writer and a scientist team up to follow a shaven-headed "stalker" into forbidden territory, a dangerous

wilderness known as the Zone. "From the Stars to the Tsars" continues Feb 22-26.

STEN CELL SUBTERRANEAN EDMONTON MEDIA ARTS FESTIVAL — FAVA is seeking submissions from media artists of short works for the festival. Submissions due March 15, 2007. Info: www.fava.org. Submissions from media arts corps 18, culminating in a festival from March 24-28. Submit your data, experimental work, non-fiction, narrative, or other works shorter than 15 minutes by Mar 2, 6 pm. Info: www.fava.org. call 427-1671.



West Edmonton Mall

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SHOWTIMES FEBRUARY 16-23, 2007

GARNEAU

THE WIDOW & BROTHERS FILMMAKERS NIGHTLY 7/8 9:30 Sat Sun 8:30 Mon-Fri 7:30

PRINCESS

NIGHTLY 6/30 Sat Sun 8:30 Mon-Fri 7:00

PARTITION

NIGHTLY 6/30 Sat Sun 8:30 Mon-Fri 7:00

VENUS

NIGHTLY 9/9 Sat Sun 8:30 Mon-Fri 7:30

Contra language, mature themes

CONVERSATIONS WITH GOD

NIGHTLY 7/07 9:15 Sat Sun 8:30 Mon-Fri 7:00

MAGIC LANTERN CINEMA

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Metre height, using colour

METRO CINEMA

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RUSSIAN FANTASTIK CINEMA

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THE BRIDGE

Fri 15/19 7:30 11/15 8:30 9:15

PLANET OF STORMS

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BIGGEST FILMMAKERS

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Local Events

Ending Events

HAT'S 19TH ANNUAL Harvey-Davidson Raffle. 2007 Harley-Davidson FLHR Road King. \$25 tickets printed \$100. Draw held April 28, 2007. Two Early Bird draws remaining. 1-888-899-7882.

PERFORMING ARTISTS - Alberta Showcases give you access to a strong presenter network for touring. Application deadline March 31 - available online: www.touring.com.

UNRESERVED Hardwood/Laminate Flooring Auction, Sun., Feb. 18, 1 p.m., Tropicana, Alberta. Bid consolidation, interim financing, home purchase, small business start-up. Consolidated Mortgage and Loans. Members BBB - 1-800-251-1441; www.lindproductions.com.

UNRESERVED Hardwood/Laminate Flooring Auction, Sat., Feb. 24, 1 p.m., Cold Lake, Alberta. Bid consolidation, interim financing, home purchase, small business start-up. Consolidated Mortgage and Loans. Members BBB - 1-800-251-5856

CROWNSNET PASS. Always wanted to own a motorcycle/ATV shop? Here's your chance. Turnkey operation or property for your own dreams: www.bikepassrealities.com. Phone Peter Maioff, Broker, ReMax Southwest, 403-563-2000.

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You literally pushed me out of your way on the corner of 10st & Jasper two weeks ago. What goes around comes around, honey.

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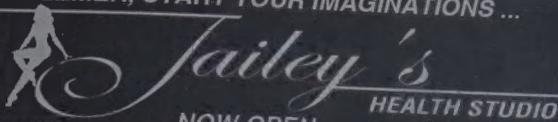
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Luckily, the pharmaceutical industry is on the case, constantly coming up with new potions and pills to help us achieve the ideal sexual experience—or to cash in on all of our sexual insecurities and doubts. Your pick.

Premature ejaculation—or, if you prefer, rapid ejaculation, early ejaculation or the Latin ejaculatio praecox—is their latest target.

Thinking of your grandma or slathering some cheap, sensation-numbing cream on your penis clearly wasn't cutting it.

Bring on the drugs!

Enter TEMPE, topical erectile mixture for premature ejaculation. Makes you wanna do

it just saying it, doesn't it?

Not yet available on the market, the lab coats are all aflutter about a report in this month's *British Journal of Urologists* on the Phase 2 trial of TEMPE, a prescription spray guys can spritz on their dick 15 minutes before sex to make him last, according to earlier trials, a whole 2.4 times longer. Which sounds impressive, until you find out that the guys in the study were lasting under

MY MESSY BEDROOM

JOSEY VOGELS

a minute in the first place.

A numb penis, burning during intercourse and erectile dysfunction—some of the side effects experienced by men in the study—sound like a high price to pay for an extra minute-and-a-half of humpa humpa.

TOO NUMB TO...

Oddly enough, despite all the excitement, the spray—which is a mixture of the anesthetics lidocaine and prilocaine—doesn't sound all that different in concept from the numbing creams we've already seen on the market, and that work by reducing sensation in the penis. I don't have a penis, but I can't imagine trying to enhance my sexual experience by numbing my vagina.

Dapoxetine (a milder form of antidepressant) had high hopes of becoming the first drug approved to treat premature ejaculation until the FDA put the kibosh on it late last year. Just as well. While it was labeled "safe" by scientists, side effects included nausea, headaches, and diarrhea (all of which would most certainly put you off orgasm). And, again, all this for an extra two to three minutes of the old in and out.

Crazy.

But not really. I suppose. It's no surprise that drug companies would be clamoring to tap into the potential gazillions to be made off of the estimated close to 30 per cent of men who apparently suffer from premature ejaculation. Considering erectile dysfunction only affects about 10 per cent of the male population, Viagra profits look like pocket

change compared to the money PE drugs stand to pull in.

But, like Viagra, this approach to "fixing" sexual problems makes me nuts.

LOUSY SEX AT ALL COSTS

If we can just get him hard and make him last, sex will be good. And the very next "premature ejaculation" or "coming too soon" implies that there is some ideal amount of time to last. Or that you have to last.

News bulletin. Most women don't care through penetration!

Frankly, I'd prefer plenty of warmth followed by a quick dip of his stick when things really get clipping along. Or, how about switching it up? Nothing says, once he's in, he's got to stay there. A few return visits between lots of other fun stuff beats a three-hour cervix pounding, far as I'm concerned. But maybe that's just me.

As for guys, don't your knees get sore?

And besides, as Come As You Are author Cory Silverberg writes in a recent about.com article about TEMPE, the spray did nothing to improve sexual satisfaction among study participants.

"Which raises an interesting question," writes Silverberg. "If you're having lousy sex do you care if it only lasts a minute or two? Should we prolonging intercourse at any cost? The bigger question, of course, is whether men should be asked to sacrifice sexual sensation, and arguably sexual satisfaction, in order to maintain an arbitrary and normative behavior; in this case the idea that 'real sex' is penile-vaginal intercourse."

And so what if they shit themselves while doing it.

If lasting longer is an issue for you, check out some of Silverberg's non-medical solutions: <http://sexuality.about.com/cs/andmyresponse/ht/control/prematur.htm>

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Happy endings

Kinky lovers set for life

SEXY, EVERYBODY: BY NOW YOU'VE NO DOUBT heard the news that America's favorite anal-masturbation, male-escort-blowing evangelical Christian pastor is cured! While 79.9 per cent of wannabe ex-gays struggle to overcome their homosexuality for decades, Ted Haggard was pronounced "completely heterosexual" after just 21 days of counseling! Don't you just love a happy ending?

I'd love to devote a whole column to Haggard—there's just so much to process. For instance, according to the ministers overseeing Haggard's treatment, Ted was able to "discover" his complete heterosexuality so quickly because his homosexual activity was never "constant." By that standard I've been completely heterosexual since, gee, about 10 minutes after 2:00 this morning.

Yippee! I'm completely heterosexual, too! And as everyone knows, you're completely heterosexual all your troubles are over. Just ask San Francisco mayor Gavin Newsom.

But that's all the space I can waste on that semi-hooded fogger. Because it's Valentine's Day—or if it just was, depending on when you're reading this—and to counter the impression that fetishes and impulsive hookups always lead to conflict and catastrophe, I asked vanilla types contentedly quivered with kinky motherfuckers and vice versa, along with anyone who ever took a chance on an anonymous piece of ass and wound up marrying it, to send me their happy-endings stories. In honor of Ted Haggard, this week's happy endings are completely heterosexual. Happy Valentine's Day.

met an awesome guy by taking a chance and asking a complete stranger for his phone number. After three weeks of dating us, Perfect, we had the sex conversation. We'd always been GGG, but I had limits: no ass, poop, blood, kids, or animals. Then I found out Mr. Perfect likes to pee his pants and wanted me to do it with him. I gave it some thought, decided it was harmless, and that I was willing to try it. It's taken some getting used to, but I'm actually starting to enjoy peeing my pants. More importantly, I get off on the fact that he gets off so much. It's been seven months and we're still completely retarded for each other.

Pee Is Sorta Sexy

In a straight male crossdressing sissy and even though it was one of the hardest things I've ever done, I told my wife about it before we had a lot invested in the relationship. We've been together five years and I never imagined being this happy. I blog about our life at sweatshopissex.wordpress.com.

Sweat Shop Sissy

was a stripper who spent an awful lot of time trying to make the other girls understand that the man of their dreams was NOT going to be tucking dollar bills into

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SAVAGE LOVE

DAN SAVAGE

their G-strings at the club. Then one night I was on stage, boobs in the breeze, when this guy walked in. I froze. When I recovered enough to finish my set, I went and bought the guy a drink. Wow, he was actually nice—and smart and funny! And hot! He bought a VIP dance and I actually came just dancing for him. I refused to go out with him out of sheer terror of the chemistry, but he hung in there—despite his friends telling him the girl of his dreams was NOT hanging upside down topless from a brass pole! We went on our first date two months later, much to the amusement of my cohorts, who took great glee in taunting me. We married two years later. Our sixth wedding anniversary was in January.

Long Odds Paid Off

I was on the anal-sex channel on IRC, telling everyone about the webcam I had set up at work to watch over the crack alley across the street. This woman immediately messaged me and asked, "You work at—, don't you? I used to work there, too! I know that crack alley!"

She invited me out to a bar across the street and we started dating shortly after that. Well, it turned out that not only was she into anal sex, but pegging as well. We've been the very model of what it means to be GGG; she introduced me to group sex. We've been married for three years now and had our first kid on December 3.

We Owe It All To Crack Alley

This is the true confession of a vanilla girl (VG) who took a chance on a kinky boy (KB).

I was a shy, 18-year-old virgin. KB was wise enough to let out his kinky side a little at a time, starting with new positions. (I actually thought missionary was the only physically possible way to have sex.) Over three years, he revealed a laundry list of kinks: BDSM, swinging, anal, earning money by homosexual favors, and three- (or more) ways. Each revelation left me wondering what I was getting into, but I always jumped in and never had any regrets. We eventually got married over the protests of everyone we knew.

Seventeen years later, we are proud parents and still very much in love. While writing this, I asked KB why he took a chance on a VG. I had always assumed he

enjoyed corrupting my innocence. But he said that I was a steady force in his wild life, and that he would have died young doing something too risky if he didn't find a way to settle down. Call me crazy, but I find his answer romantic.

Vanilla Girl Loves Kinky Boy

I'm a girl in my mid-20s. Over the course of a few years, I've succeeded in turning a thoroughly vanilla guy into a spankophile who's happy to tie me up, crop me, pull my hair, and order me around. He's not a real sadist, he says, but it turns him on to see

me so turned on. What a sweetheart! We've even seen a couple of professional mistresses together so that he could learn a few tricks. Yum. And my last two presents from him were a paddle and an engagement ring.

Ode To Kink

I'm a mostly het white boy, she was a fundamentalist Christian. When we first met, she was still "no sex till marriage" and trying to save me. Maybe it was the progression of her upbringing, but damn that girl was willing! We tried role-play, toys in abundance, cock rings, hardcore porn, ATM, sex in public. We even did a couple of group scenes. I loved sitting next to her in church singing the praise of Jesus after a wild Saturday night.

The happy ending? Five years on, she's

happily married to a nice Christian boy with a kid on the way, and we're still friends.

Happy Christian Corrupter

Okay, those were the straight happy endings—the ones I could fit in the column. There are tons more at www.thestranger.com/savage/heterehappylings. In next week's Savage Love, shi-lods of completely queer happy endings, also in honour of Ted Haggard.

A new *Savage Love* political is available for download every Tuesday at www.thestranger.com/savage.

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9542 - 88th Ave.

Leduc
Communications 2000
5904 - 50 St.
Complete Communications
5205 - 50 Ave.

St. Albert
Edmonton Cellular
#30, 200 St. Albert Rd.
Global Cell
204 Mur Dr.
Save On Telecom
St. Albert Centre Mall

Sherwood Park
Bernie's Cellular
8730 103rd Rd.
Complete Communications
Sherwood Park Mall

TelCel Comm
162 - 26 Strathcona Dr.
Spruce Grove
Maximum Mobility
30 - 98 Composite Rd.
116 Westland Manual Rd.

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